Music, Poetry and Art-1937

Washington, Ga., News-Reporter
March 25, 1937

THE NEGRO IN SOUTHERN LITERATURE

(The following essay by Stella Massey made her the Washington High School representative for the district ready-writing contest.)

"Swing low, sweet chariot,
Coming for to carry me home."

These words bring to mind a type of literature wholly different from any type ever known before—that of the negro. His literature consists chiefly of songs, old sayings of his elders, and war-time stories. Yet his contribution has helped to make Southern literature what it is to-day. However, we are not concerned with negro contributions to the literary world. We want to think of the negro as he is portrayed by other writers of a different race.

There are two very distinct classes of negroes in literature. Thomas Nelson Page, a Virginian, pictures the darky who lives solely for what he can do for his master. Uncle Joe in "In Ole Virginia" lives on his master's vast plantation and spends his days satisfying the least whims of his "white folks." No other thought than that of service ever enters his faithful head. On the other hand, Joel Chandler Harris, a well-known Georgian, paints in word pictures the likeness of an old darky who lives for the enjoyment he gets from life and for the entertainment he is able to furnish to the whites. Uncle Remus lives, and will live for ages to come, in his neat little hut, telling to the world his Brer Rabbit and Brer Fox tales. He feels that his good deed for the day has been done when he calls forth a smile from one of his listeners or helps someone to pass an hour pleasantly. Uncle Remus stories are widely popular not only in the south, and in the United States but in many of the European countries as well. They have found throughout the world an appreciative audience.

The slave-time negro has been depicted by northerners as a pitiable human being, subjected to the harshest tasks and the strictest of strict discipline, object of many floggings and beatings and other brutalities. It is true that this was true in some cases, but how can the fact that when "Young Marse Robert" had to join the Gray, "Ole Rastus" followed along to watch after his young lord be explained? Oftentimes the youthful southerners tried to keep the old slaves from attending them, but so great was the love borne for their masters by the darkies, that nothing could dissuade them. Even the close of the War Between the States, when the negro was legally free, he chose to remain where he was, rather than seek a living alone.

The negro has been the subject of literature in all the various phases of his life—in his work, in his play, and in his religion. He has always been interesting to study and read about and will continue to be so as long as he remains a true negro—a curious mixture of mirth, religion, and superstition.

Newport News, Va. Press
May 2, 1937

HAMPTON INSTITUTE CREATIVE DANCERS HIGHLY COMMENDED

Local Group Returns From Triumphant Ten-Day Tour Of Carolina, Georgia, Florida, Alabama

Hampton institute's creative dance group, which has just returned from a ten-day tour in North Carolina Georgia, Alabama and Florida, were highly commended in the various places where they performed.

In their appearance at Tuskegee institute, in Alabama, the group, directed by Charles H. Williams, supervisor of physical education, and Charlotte E. Moton, teacher of dance and physical education, was given the following criticism by a newspaper there:

"An audience of more than 2,000 enthusiastic persons, including a large representation of white people from various points in the state, enjoyed the splendid presentation from the very beginning. Before this large and appreciative group the students from the well-known Hampton institute presented a program of dances interpreting folk, labor rhythms, spirituals and African dances. Dignity, grace, beauty of motion, perfect group coordination were markedly noticeable throughout the performance.

"The Tuskegee appearance of the Hampton institute creative dance group was truly an artistic success and the Tuskegee institute entertainment course is to be congratulated on bringing to the institute for the entertainment of the students, faculty, friends and neighbors this delightful creative dance group from Hampton."

From a North Carolina critic came this note:

"The seven-section program moved to a climax in a series of African folk dances, which as a whole drew the greatest interest and audience response. The entire group of numbers showed excellent timing and training. In the next few years we shall probably hear much of this unique creative work at Hampton."

"I think Hampton is setting a fine example in bringing to the attention of all of us this phase of race accomplishment," a Florida patron commented. "The beautiful costumes with harmonious color schemes did much to add to the spirit of the performance," a North Carolina college critic declared, while the New York Times, taking note of the development of the Hampton group's work, printed:

"The group was formed three years ago and has appeared with great success since then, not only in its own school center, but also in various other institutions and cities in the South, where it has presented in practical form its theories of the possibilities of the Negro dance in education and art and the especial value of using 'racial and native material.'"

The purpose of the work out of which these programs have been developed is to show the possibilities of development of new and original dances by Negroes.

The program covers a wide range of subjects and offers a variety of interesting entertainments both for lovers of the dance and the public at large. The offerings consist of modern, character and folk dances. These include some dances of the American Negro of another generation, labor rhythms, spirituals and African dances—the last group giving something of the tribal life and customs of the native Africans and the great abandon with which they dance.

THE DANCE: NEGRO ART

Hampton Institute Group and Von Grona's Ballet to Appear Here—News Notes

By JOHN MARTIN

THE Negro as a serious dance artist, instead of a specialist exclusively in jazz and hot-cha, figures increasingly in the news. Two events exhibiting diametrically opposite approaches to the subject are, as a matter of fact, on the schedule of local activities within the next fortnight. One of them is the first visit to New York of the Creative Dance Group from Hampton Institute, and the other is the debut of Eugene von Grona's American Negro Ballet.

The Hampton group will give the third performance in the series of Sunday matinees being sponsored by the Y. W. H. A. Dance Theatre next Sunday. Its first Northern tour opens on Tuesday at Bryn Mawr, but it has already made a name for itself by its rather extensive appearances in the South during the past three seasons.

The group consists of forty young men and women under the direction of Charles H. Williams, supervisor of physical education, and Charlotte Moton Kennedy, instructor of physical education in the college, Hampton Institute. Both directors have been for a long time devoted students of the dance and Mr. Williams has spent a considerable portion of his time during recent Summers at the Bennington Festival and the school at Bennington College which sponsors it. It is his driving purpose to develop the rich "racial and native material" of his people along its own lines, without making race consciousness in any sense a fetish.

Materials for the Dance

Materials which contribute to the group's programs are found in African folk dance and ritual, in the spirituals of the American South, in labor themes and in the individual creative experience of the young artists themselves given form through the best technical means of the modern dance.

As an official announcement from the institute states the case: "The Negro can sing his 'spirituals' or 'jubilee songs' or 'plantation melodies,' as they are variously called, * * * until the tears start from the eyes of those who have no particular interest in him or his doings. These songs he created. These are known, thus far, as a distinct contribution which he has made to the beautiful in music. Accepting this verdict and promoting the singing and preservation of these songs at all times, Hampton Institute, through the agency of its department of physical education, is now seeking to widen the borders of creative achievement by the Negro in another field—one in which he always has shown native power of conception and execution.

"* * * At work or at play, and after work the African and his descendants in America have been alike afflicted, with what the Negro poet, Paul Lawrence Dunbar, called 'itchin' heels,' heels ready to caper in almost any kind of dance at a moment's notice. Seeing that this is an original and native endowment, Hampton desires to provide opportunity for its development."

Von Grona Ballet

Mr. Von Grona's project tends more in a theatrical direction. For the past three years he has devoted all his energies to preparing a company of dancers for professional careers. The group was started by the insertion of an advertisement in a Harlem newspaper offering free training to talented dancers. A hundred and fifty applicants appeared and brought with them great enthusiasm if little experience. Since then the numbers have been thinned out not only by the exigencies of time but also by processes of selection, so that the company now numbers twenty-two.

It has been Mr. Von Grona's method of procedure to give the principles of fundamental technical training as he had himself learned them in his native Germany, but to refrain as completely as was humanly possible from inculcating any alien style of moving. He wanted the Negro to assert his own creative nature in so far as this could be done under the direction of a man of a different race and background.

The materials of which the program is composed are certainly rather startling. The group itself, it seems, fell in love with the music and story of Stravinsky's "Fire Bird," when it was played for them as part of their training in music and dance background, and decided that this was to be one of their productions. They do not dance it on point, of course, or in the classic ballet technique, but adopt their own manner of telling the story. From here the repertoire goes back to Bach's "Air for the G String," and forward to music by W. C. Handy and Reginald Forsythe.

The first performance is scheduled for the Lafayette Theatre on Nov. 21, with expectations but as yet no definite plans for presentations farther down town.

Music - 1937

Returns from European Concert Tour

ROLAND HAYES

Boston tenor, is shown on arrival in New York last week on the S.S. Normandie after filling singing engagements in London and Paris.

HAYES TELLS OF HIS TOUR

Lady Astor Honors Him With Birthday Gift

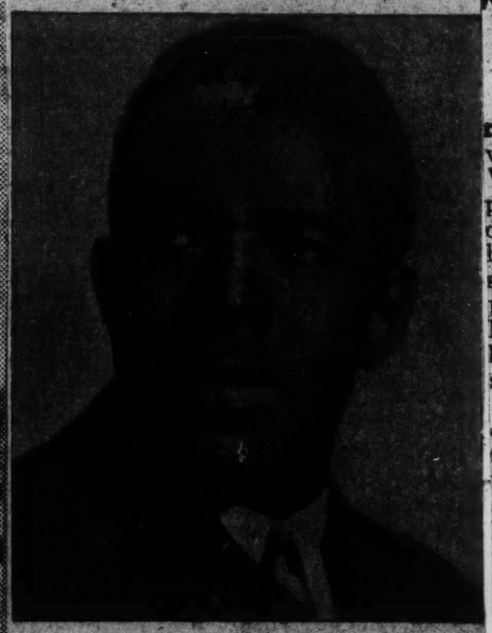
Roland Hayes, international tenor, is resting at his residence, 58 Allerton St., Brookline, following his return from a brief European tour during the Coronation of King George VI of England.

Mr. Hayes sang at the Salle Gaveau in Paris on May 20, and at Wigmore Hall in London on May 31, both times to a crowded house. The noted tenor also appeared at several soirees, by the Duchess de Tallyrand in Paris, May 17, Mme. Le Marchant in London on May 28, and by Lady Astor in London on June 3. Incidentally June 3 was Mr. Hayes' birthday anniversary and Lady Astor presented him with a gold pencil inscribed "To R. H. from N. A., 3-6-37" Mrs. Hayes was also presented with an exquisite Egyptian scarab, 200 years old, showing two gold peacocks studded with diamonds and emeralds with a large sapphire in the center. Mrs. Hayes was an invited guest to the various soirees, which were attended by the nobility, cabinet ministers and members of Parliament.

Mr. Hayes told the CHRONICLE of the nervous tension in England during and even after the coronation. "The people of England are loyal to the crown," he stated, "but they are all for Edward."

Letter from Queen Mother

Had it not been for the strained situation the King and Queen would certainly have appeared at one of the soirees at which Mr. Hayes sang. He received a gracious letter from the Queen Mother containing containing birthday wishes; June 3 was also the anniversary date of the late King George V.



ROLAND HAYES

Two Composers In Chicago Concert

Mrs. Florence Price, C. C. White On WPA Program

CHICAGO, Ill.—Clarence Cameron White, noted composer and violinist, and Mrs. Florence B. White, pianist, singer, and composer, were presented as a feature of the Composers Forum, directed by Robert S. Whitney, and sponsored by WPA Federal Music project in the Federal Music Project Building in Chicago. The concert, held June 15, was the fourth in the second series.

Mr. White received his musical education at the Oberlin Conservatory of Music, had private teachers in Boston, and several years study abroad by Samuel Coleridge-Taylor. He has directed the school of music at West Virginia State College and Hampton Institute and is at present musical director of the National Recreation Association He has received many awards and has written several classical compositions.

Mrs. White, a native of Little Rock, Ark., graduated from the New England Conservatory of Music, and has studied with several well known masters. Several of her works have received recognition by great American and European musicians.

32 Musicians at Union Meet

LOUISVILLE, Ky. — Thirty-two delegates, headed by Raymond E. Jackson, traveling representative, to the recent forty-second convention of the American Federation of Musicians, represented twenty-one colored local unions.

Among the 32 delegates were: James Patterson, Richmond; Charles S. Exum, Youngstown, Ohio; George Hyder, Philadelphia; Velmer Mason, Toledo, Ohio; Allie Davis, Hartford, Conn.; Slayd S. Melendez, Pittsburgh; Lloyd V. Plummer, Buffalo; John Barkley, Roxbury, Mass.

Baltimore Represented

Howard Rollins, Baltimore; S. L. Goodwin, Cleveland; Clyde T. Wilson, Columbus, Ohio; William Bailey, Washington, D.C.; Artie Matthews, Cincinnati, and Lloyd B. Gist.

South Honors Colored Composer

William A. Rhodes

North Carolina's eighteenth annual music contest and festival recently held throughout the entire state, lasting three days featured William A. Rhodes' "Poor Me", a song which was published by Riker Wellington and Brown Publishing Company. The three days' contest and festival was sponsored by the (White) Woman's College of the University of North Carolina. Mr. Rhodes, widely known as a composer has the distinction of being the only Colored graduate composer of the New England Conservatory of Music. Among the prominent Boston Soloists who have sung "Poor Me" with great success are Helen Holiday, Mildred Jenkins, Wallace Thompson, Emanuel Mansfield, Matilda Birch and Catherine Murphy.

New Music Peculiar to the South Being Developed by Tri-Staters

Majority of Selections Used by Singing Convention Will Include Standard Church Hymns of Tomorrow, Leader Declares.

IRON CITY, Ga., July 7.—(AP)—J. C. Moore, president of the Tri-State Singing Convention, said today the group is using "a very new music peculiar to the south."

He predicted many of the songs used "will be 'standard church hymns' of generations to follow."

Moore, a Baptist minister, already is looking forward to the next meeting of the singing convention [illegible] at Bainbridge [illegible]. Last month about 6,000 singers and song writers convened for a two-day affair at the armory building in Dothan, Ala. Every thing year they meet at Tallahassee, Fla.

Back from a revival meeting in Florida, Moore said the Tri-State Singing Convention uses distinctly new songs. He said only two songs at the Dothan convention during the two days of singing had been published more than a year.

Moore said the group he heads, which was organized six years ago, is one of the largest gatherings of its kind in the world.

Unlike some conventions of southern singers, the Tri-Staters do not use old-fashioned "fasola" shape-note song books and the singing method which calls for the song first to be sung by note and then by word.

Instrumental accompaniment (a piano, sometimes an orchestra group) is used to help keep the tri-state singers on the right tpitch.

Moore is a graduate of Mercer University. He said many city and circuit court judges, ministers and legislators take part in the activities of the Tri-State convention.

Moore, who is also president of the Southern Singers' Association, announced a meeting of that body for convention singing at Albany, Ga., Sunday, July 17.

One Of America's Famous Gospel Song Writers Is Honored

CHICAGO, Ill.—Pilgrim Baptist church, Rev. J. C. Austin, pastor, was the mecca and scene of a great event Friday evening, when the 26 choruses, having a membership of 3,000 voices, did honor to Thomas A. Dorsey, their president and the nation's great gospel song writer.

Mr. Dorsey is also president of the National Choir and Gospel Choral Union Incorporated, which met last year in Detroit, Michigan and meets this year, August 2-7 in Indianapolis, Indiana.

Pursuant to the evening celebration at [illegible] p. m., the home of the songwriter was the meeting place of many guests who had traveled many hundreds of miles to sing, speak and witness the celebration.

If the table upon which the most artistically cooked food sat had had feelings and language with which to speak it would have groaned mightily beneath the many courses served.

Among the seated guests were Mrs. Etta Dorsey, mother of the great songwriter, Mrs. Salilie Martin, National organizer of Choral clubs, Miss Elizabeth Dorsey, Miss Beaver Carter, Miss Charlena Willis, Miss Susie Marshall, Miss Bessie Dorsey, Mrs. W. White, Misses Rosa Lee Jackson, and Marian Phillips of Atlanta, Ga., Dr. Arthur W. Womack of Indianapolis, Indiana; Mrs. Artelia and Ruth Hutchins, Miss Gloried Rubuche and George Waters of Detroit, Mich.; Mrs. Mabel Bell and Magnolia Butts of Chicago; Mrs. B. Martin of Columbus, Ohio, Prof. Antonio Haskell of St. Louis, Mo.; Prof. J. Wesley Jones, secretary of the National Musicians and Mrs. Lucile Jones, National Secretary Gospel Choral Union Incorporated.

At 8 p. m., the vast auditorium of Pilgrim Baptist church was filled to running over, a chorus of one hundred voices filled the choir stand and were directed by Mr. Henry J. Caruthers and Mrs. Magnolia Butts, and the fifteenth anniversary celebration of Mr. Thomas A. Dorsey as a gospel songwriter was in progress.

His first song was "If I Don't Get There," and the last "It's My Desire," which was featured and used for the theme song that evening.

Dr. Frank G. Hawkins was master of ceremonies.

The program was spiked and sandwiched with everything necessary to make it one of the greatest fetes ever held in the "windy city."

Among those who sang, aside from the mammoth chorus were, Prof. Antonio Haskell, Gospel songwriter of Mo., Henry Markham and Mrs. Dettie Gray of Chicago. Mrs. Artelia W. Hutchins, accompanied by her daughter, Ruth(of Detroit, Mich., and the male chorus of the First Church of Deliverance.

Among the orators who spoke were Revs. Drs. James M. Evans, of Metropolitan, Community Center, Arthur W. Womack of Indianapolis, Ind., J. C. Austin and Mrs. Magnolia Butts of Chicago.

Dr. A. W. Womack compared Mr. Dorsey with Thomas A. Edison, Booker T. Washington, transformers George Washington Carver, and of light, science and methods of education. "Dorsey," said he, "has revolutionized our ways and methods of singing.

Among the guests present were Rev. Mrs. Ida Mae Miller and Rev. Mrs. E. Patton of Los Angeles, California.

Beautiful bouquets of flowers and many valuable presents were presented Mr. Thomas A. Dorsey at the close of the celebration.

ROLAND HAYES

THE inclusion of Roland Hayes on the faculty of Boston University is a great honor both to him and to that institution. The offer was a fitting tribute to a man who has reached the peak of a noble career by his own stupendous efforts and through his implicit faith in himself and his indomitable courage, which enabled him to surmount all obstacles. The rise of Roland Hayes from a humble home in Georgia to the front rank of art and culture is indeed a saga of Negro achievement. We do not call it progress, because we prefer to regard it as a rebirth of the glory and prominence of Mother Africa in the day that she stood supreme in majesty, power, learning, culture and civilization.

In his youth Roland Hayes had before him the tradition of a grandfather whose body they enslaved and finally destroyed, but whose noble soul refused to bow to any man. In addition, the young singer had beside him for many years his revered mother, whose sound advice, faith in him and unswerving bravery helped him to push on [illegible] when the road seemed to be impassable.

That Mr. Hayes is now going to imbue our youth with the tradition and spirit of his success is very gratifying. His will be no mere vocal lesson, but the revealing of a ladder up which they too may climb. White youth will also sit at the feet of Roland Hayes and they cannot help being imbued with a profound respect and admiration for a race that could produce such a man.

Eutaw, Ala., Democrat
October 13, 1937

Negro Spirituals Born in Earliest Slave Era

The slave or negro spirituals are the outpourings of a suppressed people who were under the yoke of the brutal slave system. The Gulf states of the South were the worst offenders, and the songs reflect the condition of the poor people who lived there. Running through the whole series of these natural, untutored songs, observes a writer in the Montreal Herald, one is struck by the deep expectation of a life to come, and by the sense of a personal communion with the Deity. There is no doubt of the future life. The Eighteenth century negro was positive when he sang, "I know de Lord laid His hands on me," but his grandson was less certain and sang, "Lord, I want to be a Christian."

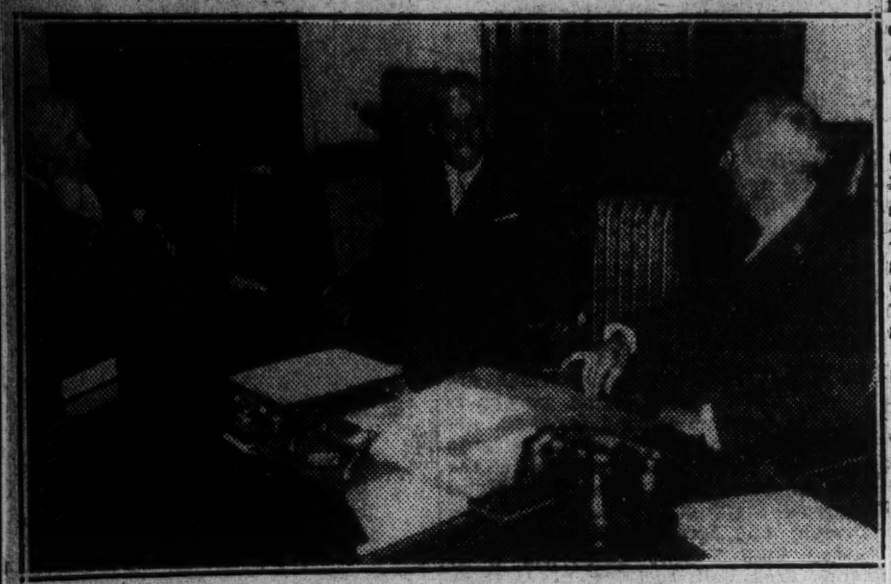
The best of these spirituals were born in the earliest slave era, when religious meetings were forbidden, and the slaves stole away to meetings that were full of danger. Their religion was not a rigid ethical system, but an emotional affair, that burst out in spontaneous song, born of a simple child-like faith in a personal Father, with whom they could have direct communication.

Like all traditional airs, they varied to some extent each time they were sung, though the pentatonic mode of musical form was adhered to. At a later period (1870), there appeared a band of "Jubilee Singers," who attempted to "improve" these old songs. They harmonized them and brought them "up-to-date," which robbed them of that personal character and charm which distinguished the spiritual.

Music – 1937

Drove Mothers Ox Plough, Roland Hayes to Give New Course at B. U.

Boston, Mass; Sunday Post 10-24-37



First conference between Roland Hayes (centre); Daniel Lash Marsh, president of Boston University (right); and John Patten Marshall, dean of the College of Music.

Seated with Hayes is the noted English pianist, Myra Hess. Snapshot taken at her summer home in Kent, where she played accompaniments for his songs, for the artistic pleasure of hearing him sing.

A one-time barefoot boy, who had to drive his slave-born mother's ox-plow when other youngsters of 10 were in school is coming to Boston University—as a special teacher.

But he will bring world-wide fame with him to the university.

He is Roland Hayes, America's very distinguished Negro concert artist. 10-24-37

The great tenor, who previously has shunned teaching, has accepted the university's invitation to coach a few advanced singers between his three concert tours of this season.

BY ROBERT HUME

The bringing of Roland Hayes to Boston University as a vocal coach in the College of Music is rated one of the most enviable captures of the academic year. But the deed was a long, long time in the doing. Its final accomplishment was the outcome of the reunion of two men one night not long ago, around a supper table.

Between their first meeting and that supper, one man, speeded by the other's help, had lived one of the most richly fantastic and inspiring stories in the annals of American achievement. The two men were Roland Hayes and Dr. John Patten Marshall, dean of the College of Music at Boston University. They met on the threshold of the handsome Colonial home owned by the great singer in Brookline. The hand of the dean was clasped by both those of the artist in a steely grip, and he was made warmly welcome with a rare fusion of urbanity and humility.

Across the minds of both men flashed the much contrasted circumstances of their first meeting. At that time, long ago . . .

Recommend, but—

There was an emergency need of a tenor soloist in the First Church of Boston. He must be good enough to sing the "Panis Angelicus" of Cesar Franck. The organist inquired at the studios of leading vocal teachers and coaches. No one was available—who was good enough. At last came a suggestion. A tenor could be most highly recommended, but . . . The organist said that if the artistic merit was there, he would like to hear this singer, regardless of the "but." And so the organist, John Patten Marshall, gave an audition to a very shy, but extraordinarily earnest young tenor named Hayes. He was so impressed by the beauty of his voice and the promise of his artistry, that he refused to recognize any obstacle in his being a Negro. At that time, this was an obstacle, in the minds of musicians in the choir, and members of the church.

Marshall said, in effect:

"Listen to his singing of Cesar Franck's solo, and I dare you to use his color against him."

When the strongest objectors had heard the Negro, they were overwhelmed by the beauty of his voice and the strange power with which he gripped their souls. They grasped his hand and welcomed him. The organist's lack of narrow prejudice, his prophetic belief in the future of Hayes, and his fearless championship of him, more than this one time, broke away barriers before him and set him on his way.

This was the story the reporter pieced together from chats with the singer and his former organist. Dean Marshall added:

"Today, Roland Hayes has in his possession a priceless heritage of learning in the traditions and interpretation of songs of the masters handed on to him by great European teachers.

"They could trace their authority direcly back to such composers as Schumann and Brahms. I was eager to keep that heritage in existence through Hayes' coaching of our students. Knowing that he had continually evaded pupils, I was not very hopeful of altering his stand. But I'm more than delighted at the result of my visit. It ended, you know, in his accepting our invitation to be available for coaching. This is with the stipulation that he is perfectly free to fit the time between concert engagements. But we are fortunate to have him at all."

His Only Pupil

Out to the Brookline home of Hayes the reporter hastened. Just why, with all the teachings he had absorbed, was the singer so loath to give instruction?

"Why, I really have done plenty of teaching," Mr. Hayes said very seriously. Then he smiled a curious little smile. "But the pupil who got all the teaching was—myself. After the instructions I had from Henschel of London, Faure of Paris, von Zur Muehlin of Berlin, and Lierhammer of Vienna, there seemed no limit to the amount of time I could use, studying how to put their teachings into practice."

His Mother Valued Study

After a little, for Hayes had gone into a revery, the interviewer observed:

You seem to have a tremendous endowment for study, along with your musical talents.

"Oh, no—not an endowment!" He tossed his head backward as he gave way to a gust of laughter. 'It was definitely acquired!" He leaned forward and smote his palm with his right fist. "Away back when I was a barefoot boy in a tiny school in the South, I started to recite a poem one day, and then my memory failed. I wept so that my teacher sent me home. When I got back, I ran up to my adoptive Uncle Nat, who was always ready to sooth my ruffled feelings. He began to pacify me. My mother, working in a field, caught sight of me. She took a glance at the sun to see what time it was, and she knew school wasn't out yet. She strode toward me, breaking off a twig on the way. Then she chased me all the way back to school! In her mind, school represented a golden opportunity, which I was neglecting shamefully.

"Let me tell you why my mother appreciated school. When she was a slave, she served in the kitchen of a plantation house. Only the white children were allowed to attend school then. She had the will to learn, though. So every day when her master's children came from school, she gave them cookies in return for telling her all they had learned. That is the way my mother learned to read and write."

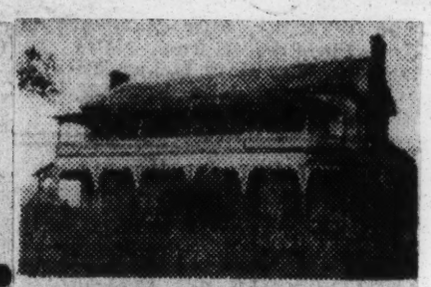
There was a ringing pride in the voice of Hayes.

By Ox-Cart to Opportunity

"My mother attached so much value to the privilege of children being able to go to school," he said softly, now, "that she sold her farm near Curryville, Georgia, and moved her two sons and daughter to Chattanooga, Tenn., where better educational opportunity would be available. She packed her household goods on a cart drawn by a one-eyed ox, and we took turns riding and walking from Georgia to Tennessee. There my brother and I alternated working and going to school, for a term at a time. I worked in an iron foundry. First I unloaded scrap iron, then carried molten metal, and finally I was made foreman.

"I sang at my work, and that pleased the boss. The songs resulted in getting more work from the men.

"Then the minister of a colored



Georgia plantation house where Hayes' mother served as a slave. The tenor bought the whole plantation with his concert earnings.

church—which (he chuckled) rejoiced in the name of the Monumental Baptist Church—persuaded me to join his choir. A visiting piano soloist of my race, Arthur Calhoun, heard me, and told me I should cultivate my voice. I told him my job at the foundry was paying too well to waste my time in such a way. However, he persuaded me to study with him. He had excellent musical training at Oberlin College. But he just couldn't get me to understand all that was meant by studying to be a real singer.

"One night Calhoun took me to hear some phonograph records of famous singers at the home of a white friend. That was the first time I had encountered such a wonderful machine. When I heard such voices as those of Caruso and Melba, I was thrilled through and through. For the first time I realized what could be done with a voice and was filled with a sudden urge to be able to sing so that I could thrill others as I had been thrilled.

"Strange to say, long after that I met Melba herself in London and she helped launch my European career."

Aided by King and Melba

The singer jumped up and brought to the interviewer a photograph in a silver frame from the top of the baby grand piano back of us. It was a portrait bearing the inscription in a bold hand: "Bravo, Mr. Hayes! You are a real artist. Nellie Melba."

"But the astonishing thing is how I made the acquaintance of Melba," her protege went on, with a reminiscent gaze at the photo.

"King George V. was responsible for the introduction! When I was struggling to gain recognition in London, the King's chaplain heard me sing, and spoke of me to His Majesty. The result was a command performance for me at Buckingham Palace. The King and Queen Mary treated me in a very friendly, democratic manner. They kept me singing, and talked with me for quite a while about my previous history and my future ambitions.

"Later, the King attended a public performance by Melba. He summoned her to the royal box and complimented her for the wonderful way in which she preserved her voice and technique. Then he said: 'Have you heard the American negro tenor, Roland Hayes?' She had not. 'You must find him—in my estimation he is worth hearing,' His Majesty said. To make a long story short, Melba took that as a royal command, and came to hear me at a party in an English country house. She told me how she had been commanded to come. After I sang, she said she

ected with the King. She so informed important guests at the party and wherever else she could arouse influential interest in patronizing my concerts, both in England and France.

"Although I was appearing in concerts, my great desire was to improve my singing by study with famous European masters. So in London I went to the great Sir George Henschel, who accepted me as a pupil. Although he was in his sixties, his voice was still well preserved. In fact, he was still singing when he died a year or so ago at 80. There was so much I learned from him!"

So well did Hayes learn his lessons from Henschel and the others, so extraordinarily well did he practise what they preached, that this son of Georgian slaves is acknowledged the world over as a pre-eminent interpreter of "lieder"—the artful songs of the great German composers. Connoisseurs rate a singer by what he can or cannot do with lieder. And critics and teachers in Germany have held Hayes up before their own singers as a model in lieder. In fact, Paris has acclaimed him in French songs, Rome has hailed him in Italian songs. What the Europeans warmed to, along with the voice and musical genius of Hayes, was the discovery that he was perpetuating "the great traditions" which had been exemplified by his celebrated artist-teachers during their active careers.

In musical circles, much stress is laid on "the great traditions." Young singers are impressed with the fact that if they earnestly hope to become artists, they must seek teachers who know the traditions. "Meaning what?" the youth wants to know. Hayes was one who once raised the question. Which was just what the reporter did.

Unwritable Effects

"Ah—the traditions! They keep you working, and then, instead of work, they become a fascination that always keeps you hoping for more."

The eyes and brown face lighted up with animation. The wonderfully expressive hands eagerly sought to give punctuation to the words, which came in tones of velvety quality, phrases of soft inflection.

"You know, there are elusive things about music which seem to defy being written on music paper. Sometimes a composer has written a song masterpiece, but in addition to showing the music to a singer, he has worked with him, and given him special hints as to how he wanted it performed. After a certain amount of such collaboration, certain singers would become virtually the official representatives of quantities of the composer's songs. For example, there was Schubert's friend, Vogl. Then, after Schuberts' death, Vogl would keep his wishes in effect. When Vogl passed those who had heard him sing would hand on their recollections. There you have the establishment of a tradition.

His Teachers Knew Masters

"When I was in Vienna, and the Viennese had approved of me, I was placed in contact with inhabitants who repeated to me recollections which had come down in their families from persons who had heard the songs of Schubert sung by the composer himself, a century before, to his own accompaniment—or with Schubert acting as accompanist to someone else!

"Raimond von Zur Muehlin of Berlin, a great singer and great teacher of Schubert's lieder, taught me many things about the Schubert traditions.

Hayes, with his celebrated London teacher, Sir George Henschel — distinguished concert singer, friend of Brahms, and first conductor of the Boston Symphony Orchestra.

Also I had the advantage of his having been a pupil of Clara Schumann, who was such a great exponent of her husband's music.

"When I studied in London under Sir George Henschel, he actually could tell me things told to him by Brahms. As a young man he had sung on concert tours with Brahms, had had his compositions corrected by him, was on such a friendly footing that he had vacationed with him. Through Brahms' friendship with Schumann and his wife, he would give me points passed on by them.

"My Viennese teacher, Dr. Theodore Lierhammer, had great renown as a singer and coach of the works of Bach, Handel and Mozart. He had been a pupil of Stockhausen, the famous singer to whom Brahms dedicated a whole album of songs.

"Wait. I would like to show you a clipping from Vienna."

Mr. Hayes bounded from the big lounge, in which his small form had become further diminished, and lithely scaled the stairs, two or three at a time. He was back in a moment, his speedy motion giving a kite-like effect to a clipping of the wide column and dull grey hue of some European newspapers. The print was in German, which Hayes translated. It was an obituary on Lierhammer, who had died last winter. After translating the high accomplishments of the artist-teacher, his pupil paused.

"I hope you will pardon my reading this next part," he said haltingly. "But I feel so proud of it. It says, 'Dr. Lierhammer had many notable pupils. Especially, there was the American Negro tenor, Roland Hayes.'"

The reporter noticed that that was the only name printed.

Music-1937

Midge Williams New Radio Find

NEW YORK—Like a chapter from a work of fiction reads the life story of radio's new star, nineteen-year-old Midge Williams, diminutive vocalist, and the National Brodcasting Company's newest personality singer.

Midge's most important "Christmas gift" was a contract to appear in a series of broadcasts with Leonard Hibbler and his Champions each Monday at 7:30 p.m., EST, over the NBC red network.

She is heard each Wednesday and Friday on the blue network at 6:15 p.m., EST.

In addition, a few weeks ago, one of radio's most important tributes was bestowed upon her when she appeared as a guest artist on NBC's famous Magic Key program.

Career Began in 1925

In Midge's brief years has been crowded a wealth of experience.

In 1925, with her three brothers Louis, Charley, and Robert, she formed an amateur quartet known as the Williams Midget Quartet, which appeared in schools, civic clubs, and church auditoriums. It was about this time that she met Roger Segure, her present manager.

Mr. Segure was pursuing a post-graduate course in a West Coast college when he first heard the quartet. He had never managed a theatrical troupe, but he was convinced that the Williamses possessed talent.

He was a pianist, composer, and arranger himself, so he began to train their voices and make their musical arrangements for them.

Travel to China

After singing regularly over Station KFRC in San Francisco, the quartet, chaperoned by their mother, Mrs. Virginia Williams, under Segure's management, went to Shanghai, China, for an engagement in the Canidrome Ballroom.

After a short time, their mother became ill, and returned to the States. They never saw her again. She gave Mr. Segure a letter of guardianship before she died. On their return to the States, Station KFRC welcomed them back and assigned Midge several spots with the orchestras of Rube Wolfe, Al Lyons, and Walt Rosner.

Death Breaks Quartet

Several months later, Charley died, and that broke up the quartet. Midge then turned towards Los Angeles and found success with her "California Melodies" program over Station KHJ. The programs' popularity won her guest appearances with Al Jolson and she and her manager set out confidently for New York City.

Tours With Fats Waller

She arrived in March, 1936, and was presented at the Apollo Theatre on 125th Street, in April. A tour with Fats Waller and his band followed.

Then came an appearance with Rudy Vallee over a coast-to-coast NBC network, bringing with it so much acclaim that Vallee held her over for the second week's appearance.

The National Broadcasting Company then signed her for a series of sustaining broadcasts. She has made a number of recording, too, of popular songs.

Langston Hughes Wrote Song

The lyrics for her theme song, "Night Time," was written by Langston Hughes; Segure contributed the music.

Midge is the grand-daughter of the late Prof. and Mrs. Joshua Singleton of Winfield, Kans., who were themselves musicians.

She is heard on NBC's red network Monday nights at 9:30, EST, and each Wednesday and Friday on the blue network at 6:15 p.m., EST.

Robeson Acclaimed in Soviet Recital

By CHATWOOD HALL

MOSCOW, USSR—Singing his way directly into the hearts of a responsive Soviet audience which filled every available seat in the great hall of the Moscow Conservatory of Music, Paul Robeson won acclaim in his first professional appearance in the Red Capital.

His appearance on the stage was welcomed with great applause, and when he made the last bow an ovation with the audience standing, swept through the ancient and noted conservatory as the massive figure of Robeson receded into the wings.

Robeson presented a program composed of a variety of songs, and won the wholehearted response of his audience. He sang the serious "Old Man River," and "Water Boy" with vigor and magnificence, but then he also presented, along with his accompanist, Lawrence Brown, amusing vocal duets with moments of fun and humor.

He filled every nook of the great hall with the militant notes of songs of protest, then variegating this by his moving rendition of Mussarasky's "Within Four Walls" from his cycle, "Without Sun," which he sang in Russian to the great delight and surprise of his audience.

Of the program the Moscow Daily News critic wrote:

"Finally, let no one forget that Robeson took that step which the local and foreign singers of folk songs who have appeared on our stage should have taken; he included in his program songs from the latest volume published by the noted American collector of songs Lawrence Gellert, and the young American composer, Elie Seigmeister.

"This volume is one of the most impressive human documents in music to record the suffering of a race from oppression and exploitation. In their beautiful, penetrating and rhythmic songs, sung to their oppressors, one hears their militant cry and simple but powerful protest."

From his Moscow triumph Robeson leaves for a tour of the principal Soviet cities which will keep him in Soviet Russia until the middle of January, after which he returns to London to resume work before the camera on two new pictures. Summer will find him again in the Soviet Union, perhaps for motion picture work with the noted Soviet director, Eisenstein.

Is Marian on U. S. Concert Toboggan?

Danish Singer Being Substituted for Contralto on Tour.

NEW YORK—Is Marian Anderson being given the run around that put Roland Haves on the toboggan?

This is the question that is being asked in musical circles as the result of an announcement being sent throughout the American concert field asking promoters to substitute the Danish soprano, Povla Frijsh, white, on all dates previously arranged for Miss Anderson.

M. Anderson

The announcement states that Miss Anderson is ill and will be unable to fill her dates here the first of which was scheduled for January 6.

Not This Season

"While rapid recovery is anticipated," the announcement says, "it will be impossible to present Marian Anderson at a later date this season as the Town Hall is leased to other artists for the remaining evenings throughout the present season. We feel sure you will be more than pleased with Mme. Frijsh's program."

Friends close to Miss Anderson declare that they had no intimation from her that she was in ill health or saw need of alarm over her condition.

Young Negro Artist To Sing for Greeks

When restaurant owners wine and dine next Monday night at the Commodore Hotel, one of the features of their entertainment will be the singing of Eddy Brown, New London Conn., youth, who seems to be making quite a niche for himself as a singer in Greek.

And, of course, there will be lots of Greeks at the Commodore Monday night, for its the time for the annual Restaurateurs' Association Ball.

Brown shows all-round promise possessing a voice of extraordinary quality, and his repertoire ranges from the popular to the operatic. But it is his ability to do things in the Greek tongue that has won him the opportunity to appear in the Commodore.

Local Greek-language papers have been making much ado about the singing of the 20-year-old Connecticut Yankee.

Eddy Brown.

New and Notable Collection Of Negro Spirituals By Dett

By LUCIEN H. WHITE

There have been many books printed containing arrangements of Negro Spirituals, but the most interesting, to my mind, is a new set of four groups, each group published separately, called "The Dett Collection of Negro Spirituals," by Dr. R. Nathaniel Dett, former director of music at Hampton Institute, Virginia, now engaged in music work at Rochester, N. Y.

The four little books, numbered First, Second, Third and Fourth Groups, contain 76 Spirituals, including originals, settings, anthems, motets, and they are published by the Hall & McCreary Company of Chicago, in the H. & M. Auditorium Series, being Nos. 13, 14, 15 and 16.

The four books are dedicated to Dr. Dett's mother, and in a foreword to the first group, Dr. Dett explains that "Whether the program be civic, religious, artistic or commercial, there is hardly anything which is so certain of creating added interest and appeal as a group of well-sung Negro Spirituals. A misunderstanding of this music was created many years ago, by its having been introduced in a large way by a minstrel company.

"But of late years the appearance of the Spiritual in solo form on the programs of many of the leading recitalists of the world, together with its introduction into the services of many modern churches, has helped immensely the appreciation of the true musical merit of these folk songs. As a chorale the Spirtual finds its most natural expression, for as a chorale the Spiritual was born. The quaint texts and melodies, infectious rhythms and easy harmonies have brought these songs especially close to the hearts of choral groups."

For this collection, Dr. Dett has used many of the old favorites, preserving their traditional harmonies. Where there are changes" the reasons, he declares, "will be readily apparent as soon as they are sung." Some new songs are included, "never before recorded." Heard as solos, Dr. Dett has had to build harmonic structures, for which task he is well-fitted through more than twenty years of work with both untrained and trained voices.

In this connection, the composer pays tribute to the late Mrs. Catharine Fields-Gay, an old Hampton resident, who had been associated with the first freed slaves brought to Hampton in her early girlhood. and had acquired a never-dying love for the Negro folk song. Says Dr. Dett: "To the day of her death she loved the Spirituals, which she sang with a frail, slightly false but very affecting voice. Many of the new songs of my collection were sung to me by Mrs. Gay."

Prefacing Group 2, Dr. Dett writes on "Understanding the Negro Spiritual," and answers the question as to why the Negro Spiritual differs from all other folk expressions, needing especial study for its proper intrepretation. He says:

"The difference is this:—that while with other races folk singing was only one of the avenues of soul expression, with the Negro it was the sole avenue of emotional relief. With other races the making of the folk song was incidental to life; with the creators of the Spiritual it was life itself."

In Group 3, "The Authenticity of the Spiritual" is shown. the author briefly commenting on various scales used in ancient days, including the Pentatonic, the Byzantine, the Mixo-Lydian, the Dorian, and others, all of which are found in various of the Negro Spirituals. But, declares the writer, the two distinctive features of the Negro folk song are rhythm and syncopation, notably absent from all other forms of music.

"The Development of the Negro Spiritual" is treated in Group 4 with comprehensive clarity, tracing back to the days of Eliza Taylor Greenfield, born in 1809 in Mississippi, and whose marvellous soprano voice brought her the cognomen of "The Black Swan," to the present day, with its Burleigh, Dett, Diton, Boatner, Clarence Cameron White, Rosamond Johnson. the Work brothers, Dawson, Still, the late N. Clark Smith, and others of the younger group.

Several novelties are included in the collection, one of them being the arrangement of "Deep River" as a motet, with soprano obligato. This arrangement gives, for the first time, in harmonized version all of the original melody. "Dust, Dust and Ashes" is given in anthem setting several motets and soli are given. while yet another anthem, "On that Sabbath Morn", was composed by Dr. Dett especially for this collection.

In a final paragraph, Dr. Dett epitomizes: "This spirt of return to the beginning of things has been largely my source of inspiration in working with folk song motifs, and while I would in no wise presume to proclaim its dictates as the only way, nor to persuade others unwillingly to a similar procedure, I feel I must offer my humble thanks for the favor with which it results have been received by my own people, by the American public generally, and by those on foreign shores."

Montclair, N. J. Times

JAN 12 1937

Many Prominent Sponsors Praise Singing Of Quintet Presented in Church Concert

Laymen and religious leaders of all denominations have sponsored the work of the American Church Institute for Negroes which sent its quintet to St. Luke's Church Friday night to present a program of spirituals and plantation melodies.

The quintet presented the music of the race they represent in the original form without any of the embellishments or artificialities which have frequently been imposed upon it.

Speaking of the effectiveness of the music, Dr. Robert R. Morton, president of Tuskegee Institute, termed it "a precious legacy." Continuing, he said, "Though the words of the spirituals are sometimes rude and the strains often wild, yet they are the outpourings of an ignorant and poverty-stricken people whose religious longings and ideals struggled for expression and found it through limited vocabularies and primitive harmonies. They are not merely poetry, They are life itself."

Another educator, Dr. R. Nathaniel Dett of Hampton Institute, referred before Christ, having its own simple harmonies and archaic cadences, presents in an elemental form the solution of one of the great problems of Christianity: how to evolve a style of music that will carry a religious message through a popular medium without at the same time suggesting things of the world."

Among the prominent supporters of the institute, which fosters the nine non-denominational schools from which the quintet membership is drawn, are the Most Rev. James DeWolf Perry, D. D., presiding bishop of the Episcopal Church in America; Dr. George Foster Peabody, Louis J. Hunter, the Rev. Dr. Luke M. White, rector of St. Luke's Church; the Rev. Robert W. Patton, the Right Rev. Dr. Ernest M. Stires, bishop of Long Island, and the Rev. Dr. Roelif H. Brooks, rector of St. Thomas's Church

New York City.

Music-1937

Honored by St. Louis

W. C. HANDY

Without peer as a composer of the "blues" idioms, who, because of the big place he has secured for the "blues" in America and abroad, was honored Monday night, August 23, in St. Louis at the National Musicians Association convention, when literally thousands of people witnessed the presentation of an achievement plaque by Miss Arsania Williams. Handy, now 64 years of age, has lived a life of music and into his compositions has injected all the appeal and emotionalism of the race. The honor coming late in life to this man, indicates a willingness on the part of the professional musican to realize the musical property of "blues."—Photo to courtesy Post-Dispatch.

Handy's 'St. Louis Blues' Not Equaled

Masterpiece Continues to Be as Popular as Many Years Ago

9-3-37

ST. LOUIS.—(Special)—"I've got the St. Louis Blues, just as blue as I can be; Got a gal with a heart like a rock cast in the sea;" Yes, yes, yes, I'm as blue as I can be." But, if it had not been for the genius of the great W. C. Handy neither I nor St. Louis, nor America, nor the world, for that matter, could be blue in the Handy style.

The "mood" struck W. C. Handy in 1914 and the money continues to pour in. But it was neither for money nor fame that Handy wrote. It was because he was touched with what he saw in St. Louis. It because his heart and soul had all became a part of the great St. Louis.

And so, on Monday night, August 23, which should appropriately been called W. C. Handy night, thousands of musicians gathered at Washington Tabernacle to do him honor. The great ovation that greeted his coming to the platform and the hearty and enthusiastic applause following the presentation by Miss Arsania Williams promoter the celebrated writer and composer to tell a few details of his life.

Preceded by "Memphis Blues"

The Memphis Blues preceded the St. Louis Blues 5 years.

Written for the pianoforte, it was complicated in rhythm and quite difficult for the musicians of 1914 and 1915. Young and ambitious, Handy submitted it to various music houses and was finally obliged to sell it.

In 1914 Handy came out with the Jogo Blues, original source of the St. Louis Blues. It went well with his orchestra but did not take with others, so Handy revised it and used a theme as simple as that of the Memphis Blues. He gave it the famous name in honor of Frederick D. Gardner, a frequent caller at the country clubs of Memphis.

At Washington Tabernacle Handy told the eager hearers that the "blues" idiom is not to be ignored. It doesn't matter if its set to "swing" or "jig" time or whether its a "slow drag," its the property of the Negro, and the blues is a part of his very soul and being. He was over-anxious that the public accept the blues, not in the attitude of those who dislike the suggestive productions but in sincere appreciation of the great wealth of emotionalism, peace and racial devotional to be found therein.

Negroes, Negroes, Negroes! Those have been the theme of Handy's efforts. From the wharf to the salon, from the lowest street gamin to the professional man, yes there was his forte, his hobby. Crossing the Eads bridge years ago with only a nickle in his pocket this eminent and now well-to-do man has seen the years slip by but enriched the Negro music as no other. There is something about him that is not of sophistication or self consciousness.

25 Years Late

St. Louis, the "honor city" is 25 years late with its honors. But, we should not forget that the very fact that this "blues masterpiece" has been on the lips of white and Negro alike, young and old, is as great an honor as comes to a man.

Handy has made a profit from the Memphis blues although he sold them for $100. When the American Society of Composers declared that sales under such circumstances did not change the ownership, Handy began receiving royalties which he continues to enjoy.

And so, when the musicians leave this week they shall have done an honor. But its honor for honor, for W. C. Handy 23 years ago made St. Louis famous. Handy has been, now and always will be "Father of the Blues."

S. P. B.

Sparta, Ga., Ishmaelite
September 9, 1937

"ST. LOUIS BLUES" BRINGS NEGRO COMPOSER $20,000

Twenty thousand dollars in royalties, radio and movie rights each year indicates that the popularity of "St. Louis Blues," written in 1914 by the now famous negro composer, William C. Handy, has not diminished.

A bald, dignified man with graying mustache, looking more like a church deacon than a jazz composer, Handy now 64 years old, was awarded a plaque in appreciation of his song by the national association of negro musicians last week.

Handy often has been quoted as saying he liked "Memphis Blues" best of all his compositions. That may be true but he says "when a song's made you as much money as "St. Louis Blues". you're bound to like it a lot."

Roland Hayes Begins Fall Tour In Canada

9-19-37

NEW YORK, Sept. 17—Winnipeg Canada, was named as the city in which Roland Hayes, noted tenor, will initiate his fall concert tour, beginning October 18, according to his manager, Richard Copley of Carnegie Hall.

Following his recent tour of continental Europe, it was disclosed that his success has been so overwhelming that he has received offers to repeat the trip next year. According to schedule of the coming tour the singer will perform in England, France, Prague, Budapest, Sweden, Holland, Monte Carlo, Brussels and Roumania.

Nashville, Ga., Herald
September 16, 1937

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Dr. Nathaniel Dett Famed Composer, To Appear Here Sunday

9-17-37

Miss Gamble, Dramatic Reader Also of Bennett College To Be Here

Sunday morning at 11 a. m. Dr. R. Nathaniel Dett, the famous composer of high grade Negro Music and director of Music at Bennett College and Miss Gamble also of Bennett College, and a reader of fine ability, will be the guest speakers at Union Memorial M. E. Church.

It will be a remarkable treat to the citizens of St. Louis to hear these race leaders.

The public is very cordially invited to come and enjoy the services and show appreciation toward these, our guest, that will render service for us.

The Southern Negro Youth Congress Presents Roland Hayes

"Hands Locked Together and Heads Erect We March Into The Future, Fearless and Unafraid"—New Slogan

By LYONEL FLORANT

The curtain will rise on a familiar and beloved face in Town Hall Saturday night, Oct. 9, when Roland Hayes, for many years one of the world's greatest lyric tenors, makes his first appearance of the season under the auspices of the New York Committee to Aid the Southern Negro Youth Congress.

To many Mr. Hayes is certainly the greatest tenor the race has given birth to. It is therefore quite fitting for Mr. Hayes to sing under the auspices of the New York Committee To Aid the Southern Negro Youth Congress, for though he is now far removed from his birthplace of lowly origin, there remain millions of Negro youth in the South starting out in life as he did with far more severe handicaps than this one-time farmer boy will ever know.

Today, hundreds of thousands of youthful sharecroppers are bound to the soil on which they were born by their debts and have no cities of opportunity to which they may go. Education is reserved for the chosen few who can get to Fisk, Talledega, Howard and other Southern Negro colleges, but even these find it hard to obtain the waiter jobs that made it possible for Mr. Hayes and so many Negroes who have later become outstanding in their respective fields of talent to maintain themselves in school.

Last February 543 youth delegates representing most of the southern states met in conference at Richmond, Va., and solemnly drafted a Proclamation of Southern Negro Youth that heralded a new day—

This new movement of youth having its headquarters in Richmond, Va., is making rapid strides in eliminating some of the barriers that have kept so many potential Roland Hayes' chained to delta cotton fields or confined as domestics in Southern homes.

Asheville, N. C., Citizen
September 19. 1937

NEGRO FESTIVAL OF MUSIC TO BE HELD THURSDAY

Chorus Of 75 And N. C. Symphony Features Of Program

The Negro Music festival, a federal music project, to be presented Thursday night in the Carolina warehouse, will feature a chorus of 75 voices and the North Carolina Symphony orchestra.

This group of singers has been rehearsing for the past six weeks and the program is expected to be one of the finest of its kind ever presented to an Asheville audience. The first part of the program is made up entirely of negro spirituals.. In addition to the large mixed chorus there will be smaller groups—a men's chorus and a male quartet—all singing arrangements of spirituals.

The second part of the program in which the North Carolina Symphony orchestra will participate, will be all classical music. A mixed chorus will sing Gounod's "Gallia" in which Nell Hunter, state choral director, will be the featured soloist.

This program is being sponsored by the Negro welfare council and the proceeds will be used for a park and recreational center.

A selected group from this well-trained chorus will be featured in the broadcast over station WWNC at 8:15 o'clock Monday night. A quartet will sing a number of jubilees and spirituals. Nell Hunter will also appear on the program.

The broadcast will also include details of the Negro welfare council program by Director J. C. Blighe, master of ceremonies.

Major Loving Recalled To Philippines

Major Walter Howard Loving, of Oakland, Calif., organized and for many years conducted the famous Constabulary Band of the Philippines, has been requested by President Manuel L. Quezon of the Philippine Commonwealth, to return to Manila to make a survey of musical possibilities in the Philippines in which the government is interested. Major Loving, who spent last week in Washington in conference with government officials, sails from San Francisco on the transport Grant, October 8. He will be accompanied by his wife and son.

Dr. Dett To Have Works Published

A Chicago music publishing firm will issue within the next month a new suite for the piano by Dr. R. Nathaniel Dett, director of music Bennett college, Greensboro, N. C.

The suite is a distinct departure in style from the other works by Dr Dett.. It is entitled "Tropic Winter," and is composed of seven numbers bearing the following sub-titles:

1. The Daybreak Charioteers
2. Bayou Garden
3. Legend of the Atoll
4. Pompons and Fans
5. Noon Siesta
6. To a Closed Casement.
7. The Parade of the Jasmine Banners.

Saturday

Roland Hayes, benefit song recital, Town Hall, 8:30 P. M. (Concert presented under the auspices of the New York Committee to Aid the Southern Negro Youth Congress).

Only Be Still, from the cantata "Wer nur der lieben Gott laesst walten".....Bach
Pur di Ceti.....Lotti
The Lan[illegible]horn.....Arr. by H. Reimann
La Pipe (from a secular cantata).J. S. Bach
We Will All Sing Together,
Arr. by Percival Parham
Bye and Bye.....Arr. by Hayes-Bernard
My God Is So High..Arr. by Roland Hayes
I'll Make Me a Man, from "The Creation" (a Negro sermon by James Weldon Johnson)....Arr. by Percival Parham
Elfersucht und Stolz, Die [illegible]
sen; Hark, Hark the Lark.....Schubert
die Ruh.....Schubert
Grief and Sorrow Is Your Lot, O Israel,
Alexander Krein
My Little Pool.....Nicholas Slonimsky
A Symphony in Yellow.....Griffes
A Brizillian African Chant,
Arr. by Villa-Lobos

Ruby Elzy, Soprano, Makes Auspicious Debut In First Metropolitan Recital, Winning Laurels On Town Hall Stage

By LUCIEN H. WHITE

Ruby Elzy, young soprano, who achieved honor in George Gershwin's Negro opera, "Porgy and Bess," in which she sang the role of "Serena," and distinction when she sang with the New York Philharmonic Orchestra in a Gershwin Memorial at the Lewisohn Stadium and with the Los Angeles Philharmonic Orchestra on a similar occasion in the Hollywood (California' Bowl, made her first formal appearance in recital at Town Hall on Sunday evening, October 10.

It was an auspicious debut for Miss Elzy, notwithstanding that it was not an audience of great size. She was in fine voice and brought to her task a sincerity of purpose that was commendable. She is a graduate of Ohio State University, where she studied voice with Dr. Royal D. Hughes. Then she entered Juilliard Music School, New York City, where she finished the Artists' Course under Mrs. Lucia Dunham.

Besides creating the role of "Serena" in "Porgy and Bess," Miss Elzy appeared on the screen in "The Emperor Jones" with Paul Robeson, and has appeared as guest artist on the N.B.C.'s program, "The Magis Key," Dr. Frank Black conducting. Although this is her first metropolitan concert, she has appeared in recital through the east and midwest.

Miss Elzy chose for her opening offering the "Menuet chante" by Rameau, following it with the air from "Alceste" by Gluck, "Ah malgre moi." This bitter lament was given with an effect that was reminiscent of her work in "Porgy and Bess." The second group comprised German lieder, five numbers by Brahms, "Nachtigal," "Wir wandelten," "Botschaft," "Koumt dir manchmal in den Sinn" and "Rothe Abendwolken zieh'n." The last number was most effective and had to be repeated.

One of the highlights of the program was Miss Elzy's singing of "Depuis le Jour" from Charpentier's opera, "Louise." In this number Miss Elzy revealed a vocal organ well equipped for the aduous responsibilities of operatic interpretatiions, with a mellow sweetness and brilliant timbre. There is need for further development of breath support needed to enhance the fullness and strength of her natural tone quality. This will eliminate an occasional whiteness and aridity of tone in the higher registers. The closing high "B" in the "Louise" aria was a gem of purest "ray serene" that electrified the audience.

After the intermission, Miss Elzy returned with a group of songs in English by Roger Quilter and Wintter-Watts, and the arrangement by Thrane of the "Norwegian Echo Song."

And the program ended, after Negro Spirituals, "You Hear the Lambs" and "Every time I feel the Spirit" by Lawrence Brown, and "City called Heaven," by Hall Johnson, with the "Porgy and Bess" song first sung by Miss Elzy in that stage presentation, "My Man's Gone Now." One commentator has said: "The burden is a wail. . . the singer distills heartbreak from the extraordinary piece of music."

But the audience persisted in its demands for more, so Miss Elzy continued for a space, among other things being the Spirituals, "Deep River," "Sometimes I feel like a motherless child," and "Swing Low, Sweet Chariot," the latter thrillingly sung without piano accompaniment.

William Lawrence was the accompanist, a position he has filled for a long period. He has served in that capacity for Miss Elzy in most of her informal appearances in this city, and that may account for the fact that he evidences some mannerisms that are somewhat disturbing to an appreciative listener.

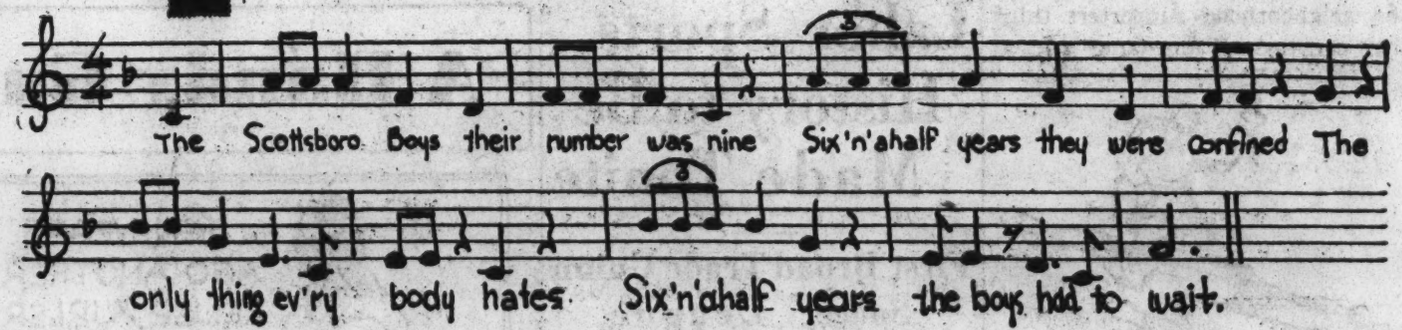
The singer is appearing under the management of Charles Marshall, 210 West 125th street.

Music – 1937

Huddie Ledbetter, Famous Negro Folk Artist, Sings the Songs of Scottsboro and His People

The Scottsboro Boys Got Here

By Huddie Ledbetter — Music Transcribed by Toni Roberts


The Scottsboro Boys their number was nine Six'n'a half years they were confined The
only thing ev'ry body hates Six'n'a half years the boys had to wait.

CHORUS
The Scottsboro Boys Done got here. Scottsboro Boys Six'n'a half years
Scottsboro Boys done got here. Done got here with a mighty good cheer.

By Richard Wright
(Daily Worker Harlem Bureau)

Scottsboro Boys done got here
Scottsboro Boys 6½ years
Scottsboro Boys done got here
Done got here with mighty good cheer. . . .

When 50-year-old Huddie Ledbetter planks himself in a chair spreads his feet and starts strumming his 12-stringed guitar and singing that rich, barrel-chested baritone, it seems that the entire folk culture of the American Negro has found its embodiment in him.

Blues, spirituals, animal songs ballads and work songs pour forth in such profusion that it seems he knows every song his race has ever sung.

Shaped and moulded by some of the harshest social forces in American life, Ledbetter admits that he knows 500 folk songs, "and maybe many more I can't count."

He makes his songs out of the day-to-day life of his people. He sings of death, of work, of balked love, of Southern jails no better than hell-holes, of chain gangs, of segregation, and of his hope for a better life.

Sang Through South

This hard stocky black man sang his way through the Louisiana swamplands, the sun-baked cotton fields, and out of the state prisons where he was sent for protecting himself against the aggression of Southern whites.

Down South the white landlords called him a "bad nigger," and

they were afraid of his hatsy his bitter, biting songs, his 12-stringed guitar, and his inability to take injustice and like it. Because they feared him and respected his hardness they called him "Lead Belly." And at the first opportunity that came their way they threw him in jail.

This folk singer tells tales of dodging white mobs, of wandering at night to save his life, and of how he would snatch a few hours of companionship with his friends when the white folks were not looking. He tells of cutting sugar cane in the rain; of picking a bale of cotton in two days; and of seeing black men drop dead from the heat of Southern suns in the cotton fields.

Wins Pardon

When Ledbetter won himself a pardon for the second time out of a Southern prison by composing folk songs, the Southern landlords exploited him, robbed him of his self-made culture and then turned him loose on the streets of Northern cities to starve.

John A. Lomax, collector of American folk songs for the Library of Congress, heard of Ledbetter and went to see him in prison.

And here begins one of the most amazing cultural swindles in American history. Lomax found in Ledbetter a mine of lore, songs, tunes and adages of the South.

He persuaded Ledbetter to make a phonograph record. When finished, it contained two songs; one a love song, Irene, a haunting and tender melody; the other was called To O. K. Allen. It was a chanted plea to Governor Allen of Louisiana for a pardon. The plea was sung so successfully that exactly one month later Ledbetter was free.

Uses Ledbetter

Lomax then beguiled the singer with sugary promises, telling him that if he helped him to gather folk songs from other Negro prisoners in various prisons throughout the South, he would make him rich.

Lomax used the influence of his official position with the Library of Congress to get into prisons and get songs. But he knew that a white man would have great difficulty in getting Negro prisoners to confide their folk culture in him; so he used Ledbetter as his guide and entree.

Ledbetter and Lomax traveled through Texas, Arkansas, Alabama, Louisiana, and gathered folk songs which later were compiled into a book, "American Ballads and Folks Songs." And the only credit Ledbetter got for that book was the "high honor" of seeing his name in print.

Begins Attacks

In addition Lomax, in order to make engagements and more profit, gave out a vicious tirade of publicity to the nation's leading newspapers about the Negro folk singer. Ledbetter was represented in the New York Herald Tribune, Time Magazine and over the radio as a half sex-mad, knife-toting, black buck from Texas. Time Magazine, March of Time and the newspapers generally featured him in such tones.

In due time Lomax toured the Northern and New England states with Ledbetter, charging $100 per night for each appearance and in addition sometimes took up collections which amounted to over $50.

When Ledbetter insisted upon a straight and legal contract, Lomax told him that he was saving his money for him, and that, "If I gave you your money you'd throw it away in Harlem."

When the tour ended Ledbetter received but $16 for his appearance in the March of Time; nothing for his extensive travels and work save a sum of $255 paid to him in skimpy installments: $55 in cash and the remaining $200 in checks which were so dated that he could not draw but $50 of it each month.

Goes South

Ledbetter, who had married in the meantime, took the checks and his wife and went to Shreveport, La. He got what few jobs he could, but the Southern whites would have none of him.

Three years ago he came back to New York, this time alone save for his wife, a laundry worker, who since has become his manager.

Even in New York contracts were hard to get; and for the second time Ledbetter was victimized by a prejudiced white Southerner in a theatre engagement. Finally he joined the Workers' Alliance and applied for relief.

Threaten Songs

The relief authorities could not believe that Ledbetter did not have money saved from his extensive appearance on the stage and threatened to withdraw his food ticket. In return the folk singer threatened to write a song about the rotten relief methods and the relief authorities granted his demands.

"The folks in the Workers' Alliance are the finest I've ever known," said Ledbetter. "I feel happy when I am with the boys here in the Workers' Alliance. They are different from those Southern white men."

Two of his latest compositions are on the methods of segregation used in Washington, D. C., and his elation over the recent Scottsboro victory. The words of Bourgeois Blues are as follows:

(The above song was composed by Ledbetter after listening to the radio broadcast of the meeting held at the Hippodrome last week to greet the four Scottsboro Boys).

I was in Washington the other day
And I heard a white man say,
"I am a bourgeois . . ."

Chorus:
Aw, bourgeois! Aw, bourgeois!
I got them bourgeois blues!
And I'm sure gonna spread the news!

When I was in Washingon
I couldn't understand
How them white folks treat the colored man . . .

We went all over town
Trying to find a place to stay
Everywhere we went the white folks run us away . . .

* * *

Me and my wife was standing on a stair
And we heard a white man say,
"We don't want no niggers up there . . ."

* * *

I advise colored folks to listen to me
And stay away from Washington, D. C.
'Cause it's a bourgeois town . . .

* * *

Them rich white folks in Washington
They sure know how
To throw you a nickle to see you bow . . .

* * *

THE SCOTTSBORO BOYS GOT HERE

Scottsboro Boys number nine
6½ years they were confined
The only thing everybody hate
6½ years these boys had to wait

* * *

Chorus
Scottsboro Boys done got here
Scottsboro Boys 6½ years
Scottsboro Boys done got here
Done got here with a might good cheer

* * *

Now down South it's a shame
How people can frame
Stick you in jail, and stick you in a cell
Judge tell you to plead guilty in spite of old hell

* * *

Some can read, but can't understand
Then some is told and then don't know
But the Attorney broadcast it
Thursday Night over the radio

Huddie Ledbetter will sing this Scottsboro song for the first time on the moonlight sail to be held tomorrow night by the Federal Writers Project. The Steamboat "Mayflower," on which the ride will be given, will leave from Pier 1, North River, West of Battery Park, at 8:30.

The Scottsboro Mothers, Mrs. Wright and Mrs. Montgomery, have been especially invited to hear the song in honor of their sons.

Footlights and Flickers

BY HARRY MARTIN

THE CITY immortalized in popular song by the "St. Louis Blues" has accorded recognition at long last to the aging negro who wrote that greatest of the indigo laments. St. Louis finally has done honor to W. C. Handy.

For 25 years St. Louis overlooked acknowledgement of its indebtedness to Handy and that neglect often caused him to wish that the "St. Louis Blues" had born the name of his native Memphis rather than the Missouri metropolis.

It is Handy's private opinion that his "Memphis Blues" is a better number. But the world at large has taken to the other song. Today it is generally accepted as the grandfather of the blues.

Recently, while the National Association of Negro Musicians was holding its convention in St. Louis, the city's Mayor Dickman bestowed upon Handy the municipality's official honor award and in a formal presentation speech expressed publicly for the first time appreciation for the contribution he made to the name and fame of St. Louis.

Belated as was this manifestation of gratitude it, nevertheless, must have been welcome to this fine old negro whose success story stands as a shining example to the rest of his race.

SALT LAKE, UTAH, TRIBUNE
AUGUST 22, 1937

Negro Pianist Soon to Make Appearance

Lorenza Cole, talented negro pianist and head of the piano department of Tuskegee Institute, Alabama, who is to be presented in concert in Salt Lake City on Tuesday, September 7, is one of the outstanding negro musicians of the day. She has appeared in many of the principal cities of the country and has won critical acclaim. Miss Cole's concert is in charge of M. H. Fleming, head of the choir of Trinity A. M. E. church, who will have the assistance of numerous music patrons of the city.

An added attraction on Miss Cole's program will be the appearance of Reginald Beales, violinist, and Maurine Dewsnup, pianist, of the McCune School of Music and Art faculty, who are to play the Violin Sonata in D minor by S. Coleridge-Taylor.

Since 1926-28, when Miss Cole won Juilliard Musical Foundation scholarships, she has devoted herself to her art, and her unusual talents have earned her the approval of such artists as Marie Gasheweiler of San Francisco and Madame Liszniewska, Cincinnati, under whom she has studied. In 1930 Miss Cole went to London, where she worked with the eminent musician Tobias Matthay.

It is only recently that Miss Cole has entered the larger concert field, but her performances have been accorded high commendation wherever she has appeared. Critics regard her as "a pianist of much attainment," the possessor of fine technique and artistic finesse.

Music-1937

Cincinnati First To Hear Dett's Newest Composition

"The Ordering of Moses" Will Have World Premiere By Cincinnati Symphony

Staff Correspondence

CINCINNATI, Ohio — The Cincinnati Festival Association chorus of 300 voices and the Cincinnati Symphony Orchestra, Eugene Goosens, conductor, will present "The Orderin gof Moses," by R. Nathaniel Dett on May 7. It will be the world premiere of the composition, recently finished by the celebrated musician.

The Oratorio is based on the Old Testament and Negro folklore. Dr. Dett plans to be present.

The composer has recently founded in Rochester the Society for the Preservation and Advancement of Negro Culture, through which it is planned to present the contribution of the Negro to American civilization and thereby create a greater respect for the race.

Dr. Dett is at present guest professor of music at Bennett College for Women at Greensboro.

Marian Anderson Plans Trip Abroad

By RUTH A. JENKINS

PHILADELPHIA—If by chance you should notice a slim, quick-mannered dark girl this summer on a ship destined for South America, it probably will be Marian Anderson, the foremost contralto of the day.

Miss Anderson, who will make a local appearance on the evening of May 5, will leave immediately for Europe, following a farewell performance at the request of her home-town friends and family, May 8, at the Academy of Music.

Going to London

Queried as to her destination when she leaves America, the artist replied: 4-24-37

"I am going to London first, where I shall give a few concerts, and make some records. Then on to Lyons, a tour through France, Holland and Belgium, and to Russia.

"I shall spend a month there, and return to Vienna for an appearance with Bruno Walter in Brahms's 'Alto Rhapsody,' and the second symphony of Mahler, and finally to South America, this summer."

Plan Benefit For Old Star

Amsterdam News

Singer, Famous About 1900, Now Feeble and Penniless

5-8-37

In a little apartment in Harlem there lives an old lady. Almost 90 years of age, feeble and in ill health she is cared for by a small group of kind friends who do so without hope of any reward other than one.

This one reward, however, these friends are now enjoying and hope to continue enjoying as long as the old lady lives for it lies in her power of speech. Like so many others her age, when she speaks she speaks of the past and the revival of the golden memories which are hers are, they feel, ample compensation for anything they may do for her. And golden memories they are indeed for the old lady is none other than Madame Marie Selika, one of the most famous Negro singers of all time.

New York, Amsterdam News

Once the toast of the music world of two continents, Madame Selika now lies bedridden, the advancing years having finally overcome the great and indomitable spirit which carried her to the heights. Not entirely forgotten, however, she has been cared for by a faithful few and efforts are now being made to insure her receiving all necessary attention for the rest of her life.

Under the auspices of the Colored Artists' Guild of America, Inc., a testimonial concert has been planned to take place this Sunday evening, May 9, at the Imperial Elks' Auditorium, 160 West 120th street. Invitations to participate have been extended to most of the luminaries in the contemporary world of music with most gratifying results, according to Mrs. Olivia Shipp, chairman of the Guild's sponsoring committee.

Among those reported to have offered their aid, professionally and otherwise, for the affair are Harry T. Burleigh, world-famous baritone; Bruce Wendell, noted concert pianist; Vernon McLain, talented young violinist; Edward Matthews and Clyde Barrie, two of the race's foremost baritones; Abbie Mitchell, well-known soprano; Minta Cato, who sang the title role in "Aida" at the Hippodrome Friday evening, and the famed Donald Heywood choir.

Born in 1849 in Natchez, Mississippi, the daughter of Samuel and Nancy Holloway, Madame Selika began her musical career at an early age in Cincinnati. While still in the early stage of her quest for fame she met and married Sampson Williams, a baritone, and the two travelled, giving concerts together in this country and Europe. Her husband used the professional name of Signor Velosco while she adopted the name of Selika by which she later became so widely known.

The two went everywhere together as heads of the Selika Concert Company, visiting Europe, England, the Scandinavian peninsula and the British West Indies and evoking high praise from the most discriminating critics at every appearance. When, after some time, her husband's health failed, Madame Selika turned her back on further laurels and devoted herself to nursing him, keeping up her constant attentions until his death in 1921.

After the death of her husband, she appeared in a few concerts, but confined herself mainly to teaching. One of her last pupils, Miss Iva Nugen, a distant relative of hers, is now studying under Ariadne Holmes Edwards at the insistence of Madame Selika herself, who saw promise in the girl, but was becoming too feeble to continue personal instruction. Miss Nugen is also scheduled to appear at the testimonial concert.

Up until a few months ago, Madame Selika was a familiar figure about the streets of Harlem, although few people recognized her. The fact that she is a Negro, in fact, is not as widely remembered now as her admirers desire and they are working hard to make a success of the forthcoming concert, the entire proceeds of which are to be turned over to her.

Tickets for the concert may be procured at the office of The Amsterdam News.

Mme. Selika at Her Peak.

Stokowski Visits The Cotton Club

5-9-37

Chicago Def.

World Famous Maestro Praises Duke Ellington's Jazz Songs

5-9-37

NEW YORK, May 7 — Leopold Stokowski, internationally known maestro, recently visited the Cotton club in New York, singly and unannounced. After seeing the entire floor show and witnessing the rhythms of Duke Ellington, the maestro requested the presence of Duke Ellington in his box.

After an exchange of admiration for each other's musical genius, the nation's top musical figure requested that Duke play and direct for him his own compositions.

Stokowski was delight with the originality and style of Duke Ellington's rhythms and in a spirit of reciprocation invited Ellington to be his personal guest at Carnegie hall the following evening.

Mooresville, N. C. Enterprise
April 29, 1937

Famous Negro Tenor To Sing Here Sunday

John Redding, nationally known negro tenor will be in Mooresville next Sunday and will sing at the different churches of the city.

Redding is a native of Thomasville, Ga., a graduate of Paine College at Augusta, and also of the Conservatory of Music of Boston. He is preaching the gospel in song, and has given recitals in many churches of all denominations. For a time he broadcast from WAAB under the auspices of the Federal council of Boston churches. He is welcomed everywhere as a good will ambassador of the colored race in its seeking for higher education. He will take up work as a teacher in Lane College, Jackson, Tenn., next fall.

The famous singer will appear at the Sunday school hour at the First Presbyterian church, at 11 o'clock at Central Methodist; and at the evening service at the Broad Street Methodist, with perhaps other appearances.

Pick Dett Oratoria As Most Representative

Specia to Journal and Guide

CINCINNATI, Ohio—Only two works of living composers were on this year's program of the May Festival sponsored annually by the Cincinnati Festival Association and the Cincinnati Symphony Orchestra. One of these was by Dr. R. Nathaniel Dett and the other by Eugene Goossens, conductor of the orchestra.

The work of Dr. Dett was given its first performance anywhere Friday night. New music is sought for the festival, and that chosen is done so on the basis of being the most representative of any American for the year. The choice must pass the scrutiny of the music director, the festival secretary, and the board before presented.

DR DETT

This fact and the placement of the oratoria as the second half of the fourth concert was significant vorable introduction. Dr. Dett spent vorable intrduction. Dr. Dett spent several years completing the work, and is the most recent musical composition to be completed by him. He is now visiting professor of music at Bennett College.

HEARD ON AIR

Among the guest soloists for the premiere was Frederick Jagel, celebrated Metropolitan Apera tenor. The oratorio was broadcast from Station WJZ, New York, over a national hookup.

Both the words and the music of the oratorio were composed by Dr. Dett. The work, which has been recently published by J. Fischer and Brothers, Inc., of New York, represents the fruition of an idea on which the composer has been working for several years. It is the first large oratorio to be based on the motifs of Negro folk-music. The theme of it combines the Negro folk-text, said Dr. Dett when recently interviewed concerning the composition, with the story of the ordering of Moses by the Almighty to the leadership of the Israelites as it is told in the Old Testament. One of the most interesting features of the work is the fugue based on the well-known Negro spiritual entitled "Go Down, Moses."

OTHER COMPOSITIONS

"The Ordering of Moses" constitutes a notable addition to the already large number of compositions, both for the piano and for choruses, by which Dr. Dett has long been well known. Included among his most popular works, in addition to the famous "Juba Dance," from "In the Bottoms Suite" and the anthem "Listen to the Lambs," are "The Magnolia Suite" for the piano and his original arrangements of numerous Negro spirituals.

After his retirement from the directorship of the Hampton Institute school music in 1931, Dr. Dett conducted a private studio in Rochester, New York, until he became visiting professor at Bennett College in February.

Knoxville, Tenn., Journal

May 9, 1937

JUANITA GIBBS, NEGRO SOPRANO, SINGS TODAY

Knoxville's Negro lyric soprano, Miss Juanita Gibbs, will be presented by John Henderson at the Shiloh Presbyterian church tomorrow at 8:15 p. m., under the auspices of the Knoxville Negro Music Promoters club.

Marcellus Saunders, jr., will accompany Miss Gibbs on the piano and Jasper Jackson, baritone, also will assist with the program. Selections from many of the world's leading composers, as well as Negro spirituals, will be included on the program.

Space will be reserved for white patrons.

Norfolk, Va. Pilot

April 4, 1937

Mrs. Julia Ober To Be Speaker At Petersburg

Norfolk Group Will Attend Convention of State Music Clubs

Several members of federated music clubs of Norfolk and Portsmouth will attend the annual convention of the Virginia Federation of Music Clubs which will be held in Petersburg from Wednesday through Saturday. Mrs. Vincent Ober, past president of the federation and junior counsellor in the National Federation of Music Clubs, who has been making a tour of State conventions representing the national association, will be a principal speaker. Others going from this vicinity will include Miss Carol Simpson, first vice president of the State organization, who, as president of the Scherzo Music Club, will go as a delegate; Mrs. Morton Ring, also a delegate from the Scherzo Club; Mrs. Edward Church, Mrs. Charles Sorrell, Miss Agnes Gurkin; Miss Dorothy Porter, president of the Keynote Music Club; Mrs. Evelyn Ott, and Mrs. T. R. Steele, of Portsmouth, second vice president of the State, and others who will go just for special events.

The program will have on it such celebrities in the field of music as Elizabeth Gest, pianist, composer and lecturer; Joseph Knitzer, violinist, Schubert Memorial winner in 1935; the Amati Trio, of Danville, and the Negro Chorus from the Virginia Teachers College, Petersburg.

The speakers and visitors in addition to Mrs. Ober, will be Dr. Sigmund Spaeth, Queena Mario, John Powell; Mrs. Joseph Corrall, president of the North Carolina Federation; Erich Rath, Luther Richmond and Katherine Bacon.

The convention will open Wednesday afternoon with the choral contests followed by an evening of choral music. The business meeting for the purpose of reports of officers and committee chairmen will be held Thursday.

The Capitol District contests for young artists and student musicians will be held Friday, beginning at 2 o'clock and the annual banquet will be held at 7 o'clock. Saturday will be junior day.

First Negro Composer Guest of Honor at May Festival !

5-13-37

For the first time in the history of the May Festivals a work by an American Negro composer will be given at the concert in Music Hall Friday night.

The composer is Dr. Robert Nathaniel Dett of Rochester, N. Y., and the work is his oratorio, "The Ordering of Moses," which will receive its premier performance.

Born in Canada fifty-five years ago, Dett studied music in Ogdensport, N. Y. and was a student at Columbia University, University of Pennsylvania, American Conservatory of Music in Chicago, at Harvard and at Oberlin.

He was director of music at a number of Negro colleges and served for years as head of the School of Music at Hampton Institute in Virginia. He took the Hampton Choir of eighty voices on tours through the United States, Canada and Europe and had appeared with choruses in radio performances.

"The Ordering of Moses"

Friday night at Music Hall the American Negro may be said to have come into his own, musically speaking. The occasion was the first performance anywhere of "The Ordering of Moses," an oratorio by Dr. Robert Nathaniel Dett. In choosing this as the representative American work for the 1937 May Festival, Conductor Goossens paid deserved honor to a musical leader of a musically gifted race. Dr. Dett, who was formerly director of music at Hampton Institute, is a distinguished composer. He is also a man with deep interest and pride in his people. The work to which he devoted ten years uses the familiar story of the Exodus as a framework on which is woven a tone pattern depicting the spiritual yearning, the sorrows and joys that have attended the rise of his people up from bondage. A Negro folk text based upon the familiar scriptural story, supplies the words. Negro spirituals were the inspiration for some of the melodies of a work both beautiful and strangely moving.

"The Ordering of Moses" is said to be the most impressive Negro contribution to music. Instead of searching far afield for a subject, Dr. Dett has looked into the heart of his people and composed what he saw there. As a result he had added something important to American culture.—Times-Star.

Johnson City, Tenn. Chronicle

June 27, 1937

"DARLING NELLIE GRAY"

One of the "old American folk songs" that is anything else from a technical standpoint is "Darling Nellie Gray", which tells of the longing for death of a negro slave whose lady love was sold "down the river."

The song wasn't written by a heart-broken negro but by an otherwise obscure song writer, Benjamin Russell Hanby, whose home at Westerville, Ohio, was dedicated a few days ago as a national shrine. The Ohio State Archaeological and Historical Society, the Hanby Memorial Association and descendants of Hanby participated in the exercises.

B. R. Hanby was a native of Rushville, Ohio, and was a student of Otterbein college in Westerville, Ohio, when he composed his famous song.

He was born in 1833, at a time when slavery was becoming the chief issue that divided North and South. Becoming affected by the plight of ruthlessly separated negro families, he wrote the words and music of the song about five years before the outbreak of the Civil War. They probably had something to do with kindling a flame of belligerent sentimentality in the North.

Hanby, who became a preacher, died in 1867 when he was only thirty-four years of age and was buried in Westerville cemetery, after having done his bit, indirectly at least, toward abolishing slavery. "Darling Nellie Gray" was perhaps a better song than "Uncle Tom's Cabin" was a novel. It wasn't a bit better, however, than any number of popular songs of this century which will probably survive as long as "Nellie Gray," and, in spite of the jeering of present-day captious critics, become in their turn a part of the "precious American heritage of folk music."

Music-1937

To Broadcast Own Composition

PHILIPPA SCHUYLER,
six-year-old daughter of Mr. and Mrs. George Schuyler of New York, who will play one of her original compositions, "Christmas Eve," over the NBC hookup, on Sunday, December 26. She will appear on the "Children's Hour," broadcast from 9 to 10 o'clock a.m., Eastern Standard Time. She will also give two recitals in February, one in Brooklyn on Washington's Birthday, at the Eleven o'Clock Musical of the YWCA, and the Delta Sigma Theta Sorority will present her in Manhattan during the same month. Philippa attends the Sacred Heart College of Music, but takes piano lessons under a private tutor. She has asked Santa Claus to bring her a colored Dy-Dee doll for Christmas.

Six-Year-Old Girl To Play Own Work On National Hook-Up

NEW YORK, Dec. 23—Philippa Schuyler, six-year-old daughter of Mr. and Mrs. George S. Schuyler, has been invited to play her original composition, "Christmas Eve," over the National Broadcasting Company hookup from Station WJZ, this city, Sunday, Dec. 26. She will broadcast on the Children's program between 9 and 10 o'clock, eastern standard time, in the morning.

Philippa composed "Christmas Eve" last year when she was five, as a Christmas present to her mother. In the composition you can hear little tinkling bells on Santa's sleigh and cathedral chimes.

OPERA STARS SCORE IN 'AIDA'

La Julia Rhea, Wm. Franklin Heard In Sunday Broadcast

CHI CITY GROUP

CHICAGO—(By Jeanette Triplett for ANP)—A new high water mark in artistic achievement for the Negro was reached Sunday evening when La Julia Rhea and Wm. Franklin, appearing in leading roles in the Verdi opera "Aida", charmed an audience which filled the great Chicago Civic Opera House and gave salvo after salvo of applause to them and to the great supporting cast of the Chicago City Opera Company. It was the first time in the history of opera in America that two colored singers had appeared in stellar roles with a major opera company. The occasion was a benefit performance for the children's ward of Provident Hospital and was sponsored by the Woman's Auxiliary Board of that institution.

From the beginning to the end of Sunday night's performance Miss Rhea's voice held the audience spell-bound through the sheer beauty of its tone and color. It did not matter as one listened, whether she was a finished dramatic actress or not. You were not content to have her stand and sing, filling that vast auditorium with a voice that possessed the force and dramatic quality of a great operatic star, yet hauntingly sweet with a lyric quality in many places.

The critics will help her by placing deft fingers on the best of her performance and ferreting out the weak spots, but to us a star was born last Sunday night. Just give her time and opportunity, and she will shine with brilliancy.

Miss Rhea shared honors amidst magnificent settings, lighting effects, ballet interpretations and an excellent choral background. William Franklin acquitted himself creditably and revealed a voice which should place him in the ranks of our best singers and the supporting cast gave a demonstration of the fact that real artistry transcends race or any other consideration.

Herman Devries of the Chicago American wrote:

"La Julia Rea, the ideal Aida, at least in point of appearance, typically African and, destined to become another noted Negro singer in the realm of grand opera, stood out in this altogether ordinary presentation of the Verdi masterpiece.

Mme. Rhea shone resplendently and in comparison with the other members of the cast, even transcendentally, by the sheer beauty of a voice opulent, warm and glowing in timbre, which dominated principals, chorus and orchestra in the triumphal scene.

Wm. Franklin, a baritone, is certainly possessed of a voice unusual in quality and volume....."

Janet Gunn, writing in the Chicago Herald and Examiner said:

"La Julia Rhea, young Chicago Negress with a glorious soprano voice, who has received all her voice training in this city, sang the title role in Verdi's opera "Aida," Sunday night. She sang with fine sensitivity and poise in stage presence, molding in the warm, plaintive quality of her wonderfully vital voice, the mellow poignant appeal of the melodic line.

"William Franklin, likewise a young Chicago Negro of resident training, sang Amonasro, Aida's father. He displayed a rich baritone to fair advantage and evinced fine coaching in his role."

A new year and a new star. May her lustre deepen, brighten and continue to bring joy to a world which needs just what great music has to give.

Particularly gratifying to chairman of Provident's Woman's Auxilliary Board, Mattie Beasley, Secretary Allison and Treasurer Maude Roberts George, was the tremendous audience which supported the event. The occasion was one of the social highlights of the holiday season as well as a financial and artistic success.

Music-1937

A Little Light on the Subject Means The Subject Is Bad, Professor Discloses

Dr. E. W. Hatchcock, seated, noted voice expert and a graduate student in the Phonetics Department at Ohio State university, is shown giving a voice test to Student James Mowery in the laboratory at Ohio State. The machine, resembling a home-made radio set, is extremely sensitive and registers the nasal and other defective tones in the human voice. It is of proven value to radio announcers, singers, movie actors and public speakers. Dr. Hathcock is also head of the Music Department at Morris Brown College, Atlanta, Ga.—(ANP).

MISS MARIAN ANDERSON ON AIR SUNDAY

Famous Contralto Will Be Guest on General Motors Concert

3-19-37

NEW YORK. — Marian Anderson, sensational contralto, will be the soloist of the General Motors concerts program on Sunday night, March 21. She will sing with the 70-piece General Motors Symphony orchestra directed by Erno Rapee, permanent conductor of the orchestra, and the nation-wide hook-up of the NBC-WDAF red network will broadcast the music between 9 and 10 p. m., central standard time.

Thus, the listening audience will have the opportunity to hear in an American broadcast for the first time this season an American artist to whom the New York Times, following her first concert in the United States in December 1935, accorded the accolade of its discriminating praise when it said of her —"One of the great singers of our times."

Toscanini said of her, "A voice like hers is found only once in a hundred years."

Highly Praised

This was an unusual compliment for a newly arrived and only once tested singer to receive. Yet the real test of the concert year that followed for Miss Anderson showed her worthy of the unusual praise.

From humble beginning as a choir singer in Philadelphia, she had risen to a position where all critics agreed in naming her among the world's finest contraltos. In short, Miss Anderson as a singer was "no flash in the pan."

Particularizing a little more, the New York Herald-Tribune wrote of her that "....Trailing clouds of European glory and streamers of dithyrambic press reviews....no one can see and listen to Miss Anderson for two minutes without realizing that one is in the presence of an artist of extraordinary devotion, intensity and self-effacement."

Miss Anderson was born in Lynchburg, Va., and was a school teacher there. Her early musical training was in a Philadelphia Baptist church, where her zeal for music led her to study and sing all four parts in the choral works. She sang soprano, alto, tenor and bass—the last, she admits, an octave higher than written. A scholarship sent her to Europe to study, and her subsequent triumphs throughout that continent paved a way for a repetition of the triumph here.

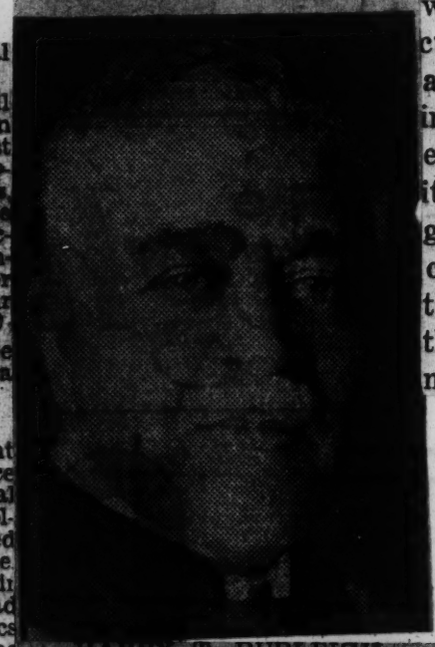
To Sing Favorites

In her broadcast concert Miss Anderson will sing two songs that have in particular, brought her acclaim for her style in interpreting them. Both are songs by Franz Schubert, his "Death and the Maiden" and his "Ave Maria."

Completing her program will be Donizetti's "O mio Fernando" from "La Favorita," and two spirituals—"Deep River" and "Sometimes I Feel Like A Motherless Child."

For the orchestral part in the "Sunday Nights at Carnegie Hall" program, Mr. Rapee has selected the J. Strauss waltz, "Artist's Life," and the sonorous "Finlandia," by Sibelius. These will be heard in the first half hour of the concert. Following the brief intermission talk, the orchestra will be heard in the Third Movement from the Brahms Symphony No. 2, in D major; and in the great humorous work by Dukas, "The Sorcerer's Apprentice."

Sang 43rd "Palms"



HARRY T. BURLEIGH who, Sunday, at 70, sang Faure's "The Palms," for the forty-third consecutive Palm Sunday service at St. George's Church, where New York's first of which he has been baritone soloist since 1894. The arrangement of the sacred cantata St. George for [illegible] the baritone solo and [illegible] choir was made by Mr. Burleigh himself.

The Wrong Way

Marian Anderson, guest soloist on one of the famous radio programs, was announced Sunday night merely by name. Only those who knew this peerless artist were aware that she is a Negro. At the same time only insignificant individual of the Negro race who has a motor car accident, or commits a crime is heralded with "Negro" conspicuous as his identification. The result is the world takes whatever good Negroes do as its right, but hands them the failures as their problem.

Of course it is not fair. If anything it should be the other way. Under-privileged individuals, whether from lack of ambition or of preparation, are more prone to go wrong than those who share civilization's gifts. These mental and moral cripples are what they are because they have been neglected. They are the community's fault.

The Marian Andersons are individuals who refuse to lie quiet in the groove which custom assigns to Negroes. A few devoted alumni of a famous Negro school took an interest in Marian years ago. They pointed out the star to her and she has followed it. She and they have every claim on the greatness which listeners everywhere acclaimed. As it is, they are stripped of their well-earned right and Negroes have thrust upon them that which is society's not their fault.

Marian Anderson Sings

MARIAN ANDERSON, world-famed concert artist, fresh from her greatest European triumph, was featured on the General Motors radio program last Sunday night, and carried the ceaseless petition of America's Tenth Man for equality of opportunity as an American and a citizen of the world into the homes of thousands here and abroad through the medium of music.

From the obscurity of a classroom in Virginia and the choir of Union Baptist Church in Philadelphia, Marian Anderson scaled the heights of musical greatness and, like the voice of God passing judgment upon those who decreed ostracism and subjugation for her kind, her genius.

Black Patti, When Miss Anderson sings it is Jubilee-Lillian Evanti, and Catrina Jaboro, like her predecessors, bewitched Europe and America with

she's an ambassador from heaven. The crescendo of her voice is prophecy.

No Color Line in Goodman's Band

FREDDIE WILSON

BENNY GOODMAN

LIONEL HAMPTON

Negro bands and white bands can come and go but Benny Goodman's famous swing band will "live on forever" in the hearts of music lovers. And Benny has some band. See him in the vaudeville houses (if you can) or hear him over the radio. Got rhythm? Well, say he has. And why? That piano playing rascal, Teddy Wilson, is in a class by himself and can he get the applause? Yes, man. Then there is Lionel Hampton, drummer. Best in the business. When Mr. Goodman placed these two Negroes in his band, folks along the Great White Way in New York said "It can't succeed." The other band members would object, so would the public. The band packs them in wherever they play so the public must like it. And as long as Goodman pays off, the other band members will do as he says.

Miss Marian Anderson Charms Audience in Song Recital Here

By Roberta L. Maupin

In her song recital at Hoyt Sherman place Wednesday evening, March 17, Marian Anderson showed technical ability equal to the requirements for the rendition of her numbers. In her artistic interpretation, Miss Anderson presented the moods that the composers originally conveived. Subtle changes showing a tremendous range in pitch, artistic phrasing, varying size of her tones, proper stress of dramatic phrases were injected into her performance making one of artistic beauty.

No one can see and listen to Marian Anderson without being affected by her odd beauty and simplicity in manner; without realizing that one is listening to an artist of extraordinary devotion and intensity. The program opened with four Handel numbers followed by a group of Schubert songs. Her Aria, "O Don Fatale" from Verdi's Don Carlos was beautifully done. She was at her best in Schubert's "Death and the Maiden", Ave Marie and the spiritual, "Crucifixion." No artist has ever sung to a more receptive and appreciative audience as filled the auditorium to hear Miss Anderson.

The following are comments from prominent persons of Des Moines' musical circle: "Mrs. Sam Shloss: "I feel that Des Moines, should count itself fortunate in having heard Marian Anderson who will undoubtedly go down in history as a genius and one of the greatest singers of our time."

Mrs. Ardella Watkins: "She is the greatest contralto of our day. Her style was simple and no one could help but sense the genius of the singer in her ability to make beautiful the purely technical numbers which lacked tonal beauty. Her diction and enunciation was perfect."

Mrs. Joburness Jelso: "I thought she was marvelous. Her range was most unusual. It must have easily been three octaves. I have heard many of our great artist and I can very safely say that Marian Anderson surpassed any that I have had the pleasure of hearing. To me she was regal, displaying unique technique which I believe to be unsurpassed. Her ability to make such contrasted changes in her voice was remarkable; one moment she whispered and almost in an instant she had changed to a full-throated tone which seemed to pour out of her very soul."

Mrs. Genevieve Wheat Baal—Drake University: "To me it was the most unusual recital that I have ever heard. Unusual because her voice was like several voices instead of one. There were so many colors in her tone quality. Her range and very dignified manner in which she put over her recital was very outstanding. The thing that affected me most was her singing with eyes closed; this I feel was done because she was presenting pure art and she wanted to exclude races. Quite a wonderful artist."

Marian Sings To America On GMC Program

Receives Great Hand In First Broadcast Of The Season

3-27-37

NEW YORK—Marian Anderson, sensational contralto, appeared as guest soloist of the General Motors Concerts program last Sunday night with the 70-piece General Motors Symphony orchestra directed by Erno Rapee, permanent conductor of the orchestra, over the nation-wide hookup of the NBC WEAF ("Red") network from 10 to 11 p.m. EST.

Miss Anderson received long and thunderous applause at the end of each rendition as the audience listened with rapture during her first American broadcast this season.

In her broadcast concert, Miss Anderson sang two songs that have in particular, brought her acclaim for her style in interpreting them. Both were songs by Franz Schubert, his "Death and the Maiden" and his "Ave Maria."

Completing her program were Donizetti's "O mio Fernando" from "La Favorita," and two spirituals —"Deep River" and "Sometimes I Feel Like a Motherless Child."

For the orchestral part in the "Sunday Nights at Carnegie Hall" program, Mr. Rapee selected J. Strauss waltz, "Artists's Life," and the sonorous "Finlandia," by Sibelius. These were heard in the first half hour of the concert. Following the brief intermission talk in which "Safety of the Highways" was discussed, the orchestra rendered the Third Movement from the Brahms Symphony No. 2, in D major; and the greatest humorous work by Dukas, "The Sorcerer's Apprentice."

Music - 1937

Our Music Corner

William Grant Still's Arrangements Of 12 Negro Spirituals Published In Book Form

By EDYTHE ROBERTSON

"Twelve Negro Spirituals" is the title of the latest work of the popular contemporary Negro composer, William Grant Still and is the first of his arrangements to be published in book form.

To the uninitiated the plain unassuming title just means another collection of Negro Spirituals but when the name William Grant Still accompanies the title music lovers and soloists will rush to the nearest music counter to observe the publication at close range.

Syncopation and unusual harmonization mark the most of this composer's works which have dealt, previously with popular orchestration. Sessions with the famous "Deep River Hour", featuring Willard Robinson and the Deep River Orchestra, over your family radio have helped the American public form a deeper love and respect for the plaintive but telling Negro Spiritual. During those sessions you heard the saxophone moan the burden of the song just a shade above the softly synchronized accompaniment designed especially to conceal its intricacies. Then the violin would steal away the leading melody vieing in plaintive quality. Subtly the accompaniment would change in character and the underlying pulsing rhythm become more insistent.

All those pleasant memories will be revived when the soloist "takes hold" on these arrangements for Mr. Still has used the same pattern of accompaniment for that flexible thing, the Negro voice which can be as grand as a great church organ or whisper with the thin plaintive shrillness of a muted violin. To remark, the Negro voice, reflects not one jot upon other voices for this collection is a history of Negro suffering. That history has persisted through the years not on the printed page of some book forgotten on a library shelf but in the hearts of a great people. The print or expression of the heart of the Negro has been most clearly understandable through vocal record.

"Gwinter Sing All Along De Way," "All God's Chillun Got Shoes," and "Lis'n To De Lam's" sing along the pages in the same old way you and my grandmother used to sing them. There are no new and unfamiliar twists to the melody, it has been preserved in the simple age-old way. But the assisting accompaniment gives you the orchestra.

The piano, sometimes called the least responsive of all the instruments, does new things, strikes exactly the strange chords indicated by the human voice. For Mr. Still the piano sits up and begs or rolls over to play dead when he commands through the medium of the printed notes. To be sure the notes look strange at first. Indeed the arrangement of "Gwinter Sing All Along De Way" listed first in the volume, is a bit awe inspiring or even frightening at the first glance but when you've come to the old almost church hymn, "Lawd, Ah Wants To Be A Christian," you want to sing the first one again and this time with a greater feel of emotion.

"Keep Me F'om Sinkin' Down" is not so familiar to the majority of recital audiences, forgotten by the present generation soloists, but lives again (in print this time) for the old time church goer who found untold comfort in the homely words. The last, "Great Camp Meetin'," begins cautiously in a warning tone advising the "chillun" to walk together untiringly to the "great camp meetin' in de Promised Lan'." Indeed the accompaniment marches to the finish in the customary way. It is a soul satisfying work to say the least.

According to the publisher, Handy Brothers Music Co., Inc., famous for "The Saint Louis Blues" and who are featuring spiritual publications, "Traditional Negro folk-songs have universal appeal. They are the deep prayers of loving souls and, like tears, often provide a soothing relief to aching hearts."

It was in this same vein that the life sketches were written by Miss Ruby Berkley Goodwin. They make the situation so real that even the soloist of foreign birth unfamiliar with the history can catch the spirit and pathos of the melody from the story she has woven. The dialogue is captivating and real.

Mrs. Blanche K. Thomas, director of the Thomas Negro Composers Study Group said of the collection:

"Volume 1 of the book 'Twelve Negro Spirituals' by William Grant Still is quite unique. The stories and illustrations all depict the songs in a very realistic manner. The chordal treatment has modernistic flavor and seems to enhance the beauty of the spirituals rather than detract. The harmonization of the accompaniment has been carefully annotated for dynamics and expression by the composer.

"The work should meet with a great deal of appreciation by all musiv lovers of all races."

Mr. Still, a member of the Pan-American Guild of Composers, is preparing the second volume for publication. It will continue the splendid characterizations begun in the first.

Handy Bros. Music Co., of 1587 Broadway are publishers for Mr. Still.

WILLIAM GRANT STILL, musician and composer, whose recent book of Negro Spirituals is reviewed in this issue.

Marian Anderson Broadcasts From Buenos Aires, S. A.

Marian Anderson, world renowned contralto, broadcasting from Buenos Aires, where she is on tour, was the featured artist in the "Magic Key of RCA" radio program over the blue network of the National Broadcasting Company's system last Sunday afternoon. Miss Anderson appeared on the program with Dr. Frank Black and the Magic Key Orchestra; Oliver Wakefield, the English comedian, and Fairchild and Carroll, the piano team from "Babes in Arms."

The famous contralto has been heard before on the "Magic Key" program, notably when she sang with the Philadelphia Symphony Orchestra under the baton of Leopold Stokowski in the Quaker City's Convention Hall. She sang three numbers

Phillipa Schuyler Heard Over N.B.C.

NEW YORK (C)—Little Phillipa Duke Schuyler, 320 Manhattan avenue, child of Mr. and Mrs. Geo. S. Schuyler, was six years old on Monday, August 2. She made the headlines of the dailies again as "Harlem's child genius." J. A. Rogers, noted war correspondent, gave her a white voile dress embroidered in red and yellow, which he brought from Paris. Phillipa broadcast from NBC studios, Sunday morning.

University Selects Marian Anderson For 1938 Series

For the third consecutive year, Marian Anderson, famous contralto, has been chosen by the University college of Northwestern university to appear on the great series, "The History and Enjoyment of Music." Miss Anderson will sing at the Auditorium theatre on January [illegible] the fifth feature of the [illegible] course.

Introduced to Chicago audiences three years ago as a feature of this series, Marian Anderson has been the sensation of the Chicago music world [illegible] second and third appearances here. She has been described as "one of the greatest living singers," by critics here and in New York. The enthusiasm of Chicago music lovers has demanded her appearance here again as a part of the course offered by Northwestern university.

"Whenever a new anthem was given out," she has said, "I learned all four parts —soprano, alto, tenor and bass. It was nothing unusual for me to come to church on Sunday and hear the leader say: 'Marian, the soprno soloist won't be here today. Will you help us out with the part?" Naturally I sang the bass part an octave higher. I

Mrs. Mattie Hobson is visiting her mother and children in Beloit, Wis. Mr. and Mrs. Jim Buggs and daughter, Lela C., visited relatives in Memphis, Tenn.

Mr. and Mrs. Oscar Hobson, Miss Eula Hobson, Mrs. Laura Hobson and Mrs. Ray Miller were invited to dinner in the home of Mr. and Mrs. Allen

small concerts for which she received $5 to $10. Her later musical education was financed on a community basis, from the proceeds of benefit concerts in her own church, from contributions of dimes and quarters collected from humble music-lovers who believed in her.

Proof of her greatness was first given to her when in a prize competition of three hundred entrants for an appearance in the Lewisohn stadium, she won the prize, and received an invitation to appear with the Philadelphia Philharmonic orchestra.

Her life since has been one important triumph after another. She is the idol of France, Germany, Italy, and even Soviet Russia, where she is hailed as the greatest singer of our time. In her own country, she sings to houses in which there is not one empty seat.

Miss Anderson's recital here, January 16, is open to the public.

Negro Composer's Symphony Is Accepted For Motion Pictures

Leopold Stokowski Okays Arrangement On "Blues" by J. P. Johnson.

By ROSEMARIE BERRY
(Staff Correspondent)

NEW YORK, July 29—James P. Johnson, New York song writer, has just been notified from Hollywood that his symphonic suite in four movements, based on W. C. Handy's "St. Louis Blues," has just been accepted as a background for a forthcoming motion picture.

The letter was signed by Leopold Stokowski, the eminent conductor, who is employed in the Cinema City by a leading motion picture firm.

Mr. Johnson is the composer of such musical hits as "Having a Ball," "Old Fashion Love," "There oGes My Headache," "Porters' Love Song," "If I Could Be With You," "Ivy," "Charleston" and "Who Loves You Now." He is a member of the American Society of Composers and a former tutor of the inimitable Fats Waller.

Mr. Johnson, who is a popular resident of Jamaica, L. I., is now working on a one act operetta.

Wilmington, N. C. News
August 20, 1937

Young Negro Baritone To Get Radio Audition

James L. Hurst, young negro baritone soloist of Wilmington will have an audition before Major Bowes at the Bowes studio, 53rd and Broadway, New York, tomorrow, it was learned here today.

The young soloist is a graduate of Williston Industrial high school where he was an outstanding student for four years. He was valedictorian of his class at graduation last spring and is well known here where he has appeared on a number of entertainment programs.

DISTINCT HONOR

HOLLYWOOD, Calif.—(By Fay M. Jackson for ANP) — Howard Hanson of the Eastman School of Music of the University of Rochester announced this week that he would present the Afro-American Symphony of William Grant Still on his first all-American program in Hollywood Bowl Friday night.

Citing the trend towards acceptance of American composers by the American public, Hanson, who has done much to raise the status of American composers from second fiddlers to Europeans to a place of leadership in new world music.

"It is no longer an experiment to present an all-American program today," the conductor said. "Europe has little to offer and no time for new composers, being engrossed in war preparations. The music of this generation is being written in America and America wants to hear it."

In planning his program for the famous bowl concert, Hanson stated that he means to give several examples of American humor, northern, southern, romantic and classical.

Salisbury, N. C. Post
August 12, 1937

Negro Tenor at Spencer Sunday

John Redding, nationally known negro tenor, a native of Georgia, a graduate of Paine college and the Boston conservatory of music, will appear at the First Baptist church in Spencer on Sunday night, August 15, at 8 o'clock in a program of sacred music, it is announced today.

Redding has been heard by local audiences on previous occasions, and has merited much praise by the excellence of his programs.

At Spencer, he will render the following numbers, and the public is invited to hear him:

Organ, "Still Night," by Mozart.

Organ, "The Storm," by Moszoski.

Vocal sacred, "Teach Me to Pray," by Petrie.

Vocal sacred, "Merciful Father," by Vassafilon.

Spirituals, "Bright Mansions Above," "Voatner," "Deep River," "Burleigh," "Swing Low and Steal Away," both selections by Mole and sung as a medley, Lithuanian melody, "Peace Be With All," by Fay.

"THE ST. LOUIS BLUES"

When William C. Handy, composer of The St. Louis Blues," was studying for he ministry many years ago he ran out of money and went to work on the levee so he could go on. But the songs he heard there so stirred his love of music and his talent for it that he forgot one vocation and found another in which, as The New York Herald Tribune says, "he made himself heard around the world," and now The Herald Tribune comments upon him and his achievement in the following interesting editorial: "His 'St. Louis Blues' is one of those few compositions of the people, by the people and for the people that conquer the public and keep it conquered. It has subdued popular fickleness for many reasons, chief of them, no doubt, because its source and inspiration are as real as Handy's imperishable expression of them. Is there a band or orchestra in the two hemispheres that has not played to wild applause, highbrow, lowbrow, man, woman and child giving in to Handy's masterpiece of the blue note? 'The Spirit of St. Louis and 'The St. Louis Blues' have made America known and liked to an incalculable degree, and the city that gave wings to both has the sympathy of all Americans when its pride in Handy's classic prompts it to honor with a plaque the composer—the musician of talent who, with a few cents in his jeans, scribbled on the back of a cigar box years ago a song of deep and universal appeal that nevertheless belongs first and last to America, black, white and colored."

Brazil Lauds Marian Anderson

Great American Singer Welcomed By Frente Negra Brasileira Group

SAO PAULO, Brazil, Aug. 6—The Frente Negra Brasileira paid hom age to the singer Marian Anderson, p.m., exactly the artist arrived at the headquarters of the association and visited all its departments.

In the reception hall she was welcomed by Senor Justino Costa who passed on to Sen. Jose Buzebio dos Santos who addressed the following:

"We, members of the Frente Brasileira are gathered here tonight o express to you admiration of your brilliant incentive to our race n its accomplishments of the desires of our hearts.

"Speaking on the behalf of all the members — belonging to the greatest union in this continent—I offer you this card as souvenir and greet you for the peerless success of your artistic career in its crowning!"

Expresses Satisfaction

Thanking for the plate card which was kept in a box made of Brazilian woods, and which gift was offered to her in the name of the coloured people of Brazil, she expressed her satisfaction of being among her Race people and said she would make efforts to come back to Sao Paulo where her art had been so well understood.

After Senhor Silverio de Lima had spoken for his turn, a literary and musical part took place with the assistance of the "Regional Gang."

The singers Mario Santiago and Mario Martins took part in the party as well. Both little Miss Dirce Marcondes and Senhor Lino Guedes recited some pieces of poetry and the feast was ended with "Duo" Rubens Costa-Celina Veiga.

Before leaving the F.N.B. headquarters where she was greeted by a big crowd, Miss Anderson wrote her impression in the book of visitors.

W. G. STILL MUSIC ON PROGRAM

Famous Symphony To Be Heard On First All-American

Music-1937

Paul Robeson Departs From Soviet Russia Following Reception Second Only To That Given Ira Aldridge

MOSCOW, U.S.S.R., Feb. 11.—(By Chatwood Hal for ANP)—Not since the great Negro actor, Ira Aldridge, swept through Russia in a blaze of histrionic glory in the latter half of the nineteenth century has a male colored artist received such a tremendous reception as that accorded Paul Robeson, the noted actor-singer, on his first concert tour in Soviet Russia, just closed. From Leningrad, hugging the Arctic Circle, to Moscow, not so far away, through distant Kiev and on to yet more distant Odessa on the Black Sea — everywhere the noted baritone and movie star, former Rutgers football and scholastic "great," has been profusely acclaimed by Soviet toilers of all categories—factory workers, intelligentsia, collective farmers, etc.

Himself deeply touched by the wholehearted and sincere reception given him in the Workers' Republic, Robeson remarked upon his return to Moscow that Soviet audiences are quite unlike audiences anywhere else in the world. He remarked upon the stiffness and blaseness of audiences in the bourgeois world, as contrasted with the responsiveness and give-and-take attitude of Soviet worker audiences, composed wholly of toilers.

"The most noticeable difference between Soviet audiences and those in the bourgeois West is that it seemed to me that I had close and intimate contact with the people who are themselves still close to their own folk traditions," said Robeson. "In America I always feel that I am giving something and receiving nothing in return. In Soviet Russia, on the other hand, the audiences of toilers of all colors and nationalities respond and give as well as take."

Following the Odessa concert of Robeson, in which the great baritone's rich, mellow and almost booming voice held the audience enraptured and evoked ovations following each number, a citizen, so overwhelmed with Robeson's art, mounted the platform, kissed Robeson and pinned on his coat lapel a button bearing a picture of Lenin, the father of the national policy of the Soviet Union, which has liberated and given self-determination to millions of formerly oppressed national minority peoples.

Marian Anderson Will Sing In South America

NEW YORK, Feb. 25. — The famous Marion Anderson will sing for South American audiences from June to August at the completion of her tour of American cities. Her schedule was announced this week as follows:

February

San Francisco, 24th; Sacramento, 26th; Visalia, 28th.

March

Los Angeles, 2nd; Claremont, 3rd; San Francisco, 5th; Oakland, 8th; Seattle, 10th; Tacoma, 12th; Winnepeg, 15th; Des Moines, 77th; Mt. Vernon, 19th; Hanover, 23rd; Hamilton, 25th; Indiananolis, 28th; Cincinnati, 30th.

April

New York, 2nd; Philadelphia, 5th; Washington, 6th; Bradford, 8th; Pittsburgh, 10th; New Bedford, 12th; Northampton, 13th; Montclair, 15th; Princeton, 16th; Syracuse, 19th; Troy, 20th; Normal, 22nd; Des Moines, 26th; Salt Lake City, 29th.

May

Chicago, 2nd; Hartford, 6th; Mt. Vernon, 7th; Departure for South America, 18th.

From June 5 to August 1, Miss Anderson will be in Rio de Janeiro.

RECITAL IS GIVEN BY ROLAND HAYES

Tenor Heard at Town Hall in First Major Concert Here in Last Two Years

BACH SONG OUTSTANDING

Works by Brahms and Debussy and Arrangements by Parham Also on Program

By H. HOWARD TAUBMAN

Roland Hayes, who has not been heard in New York's major concert halls in the last two years, made his return in a recital at the Town Hall yesterday afternoon. The Negro tenor gave proof after proof that he remains a distinguished interpreter of songs. Not many times in the course of a season does one see an audience that responds with such spontaneity as did Mr. Hayes's hearers.

Mr. Hayes was in better voice than in his last appearances here. He did not call upon his full tones frequently, but when he did they were strong and sonorous. He was more often a master of fine spun tone. But voice was subordinate to music. The songs were set forth with delicate nuances of color and dynamics. Always the style of the composer and quality of each work were differentiated with the resources of a perceptive artist.

Caldara's "Alma del Core" did not find the voice warmed up and the florid passages emerged somewhat breathily. But Bach's "Jesu Seelenangst" was one of the outstanding interpretations of the program. The anguish and sorrow of the music were penetratingly realized. Then came the lightness and joyousness of Handel's "Pack, Clouds Away." Mr. Hayes caught another kind of anguish in Beethoven's "Wonne der Wehmuth" and another kind of lightness in his "Sehasucht."

Four Brahms songs were movingly sung. The air of Azaël in Debussy's "L'Enfant Prodigue" was projected with dramatic tension. Poulenc's "Air Vif" and Helen Hopekirk's "Thought Takes Off" and "People Who Have Gardens," the last an arrangement from Marjorie Kennedy Fraser's "Songs of the Hebrides," rounded out a lively third group.

The last section was an Afro-American song sequence, called by Mr. Hayes, "Triptych on the Life of Christ, with Recessional." The four songs, three arranged by Percival Parham, Mr. Hayes's accomplished accompanist, and one by William C. Heilmann, dealt with Christ's birth, boyhood, teaching and message of salvation. Mr. Hayes sang them with reverence and with a stirring emotional identification that was communicated to the audience. The songs had the simplicity and tenderness of the best moments of "The Green Pastures." The final song, "Roun' 'Bout de Mountain," is meant to evoke "the impression of a devout religious procession in which the participants, marching with slow and solemn tread, chant their belief in the resurrected Lord."

As he sang the concluding measures, Mr. Hayes marched around the piano and off the stage, the final phrases coming from the wings in a hushed half voice. This was perhaps the best way to have the concert end. It left an impression of a dedicated artist, whose hair is becoming powdered with gray and whose voice has not its pristine beauty, but whose singing retains its glow and inspiration.

Dett On Staff Of Bennett College

GREENSBORO, N.C., March 5—According to an announcement made this week by Pres. David D. Jones, of Bennett college, Dr. R. Nathaniel Dett, internationally known pianist, composer and teacher of music, has been recently appointed visiting professor in the Department of Music at Bennett.

Dr. Dett, a native of Drummondsville, Ontario, is a graduate of Oberlin Conservatory of Music and of the Eastman School of Music of the University of Rochester. He has also studied at Columbia university, the University of Pennsylvania, and Harvard university.

MINTA CATO TO SING TITLE ROLE IN AIDA

Will Appear With The Hippodrome Opera Co. April 16

Alfredo Salmaggi announces the appearance, during the coming fifth season of Hippodrome Opera, commencing April 16, of Minta Cato, colored soprano, whom he considers a significant "find" for the grand opera world.

Miss Cato will sing the title role in "Aida".

This will be the second colored soprano introduced to the public by Maestro Salmaggi. Caterine Jarboro, who sang at the Hippodrome during the seasons of 1933-34, has since won notable triumphs in Italy, France and Germany, with contracts now pending for her services abroad during the next two years.

Steinway Hall

NEW YORK—Lorenzo Cole, piano instructor at Tuskegee, appeared in recital Sunday afternoon, at Steinway Hall.

Miss Cole, a Californian, featured the [illegible] Nathaniel Dett. Works of other master musicians appearing on the program were those of Bach, Chopin, and DeBussey.

Spartanburg, S. C. Journal
March 1, 1937

Worthy Attraction

Music lovers of Spartanburg, and there are many such, have a treat in store Tuesday evening, when 200 negro voices, thoroughly trained by a competent director, George L. Johnson of Washington, D. C., will give a concert at the Converse college auditorium. Receipts from the evening's entertainment will be devoted to securing equipment for the park and playground for negro children of Spartanburg. The land for the park and playground was recently secured.

There is a certain type or class of melody, harmony, music, call it what you may, in which the negro stands without a peer. Its harmony and concord are second nature with him or her, and Director Johnson has arranged with the singers of his race in this city a peculiarly appropriate program, including spirituals which are so popular. He has brought together a well balanced chorus, and those who delight in an evening replete with musical entertainment should be in attendance. This trained chorus should prove a distinct asset and permanent institution in the cultural life of the colored people of this city.

SINGER

CLYDE BARRIE

Radio's popular Negro baritone who will make a return guest appearance as soloist on the "Heinz Magazine of the Air", March 19th at [illegible] M. (E.S.T.) over Columbia's nation-wide network. Barrie will sing "The Song of Steel" and "Deep River".

Colored Opera Star Acclaimed In Russia

By CHATWOOD HALL *for* ANP

MOSCOW. — The noted American soprano, Caterina Jarboro, made her first appearance before Soviet audiences February 2, and 3, here. She was an invited guest artist on the winter program of the Philharmonic Society, which invites only artists of the first rank to appear before Soviet audiences, who demand only the best in the world of music. Following her successful Moscow appearances she left for three concerts in Leningrad.

Miss Jarboro left America in November, 1935, for what might be termed a grand tour of opera and concert work in Europe. Before leaving America she had done something unheard of in America—she appeared in New York at the Hippodrome with the Chicago Opera singing the role of "Aida."

One of Miss Jarboro's first desires upon arriving in Moscow was to witness the performance of "Aida," at the Bolshoi Theatre. Of the Soviet presentation of the famous opera, she said, when interviewed in her suite at the Hotel Metropole:

"Nowhere in the world have I ever seen 'Aida' produced as it is so magnificently and splendidly produced at the Bolshoi Theatre, here in your Moscow. It was the most gorgeous spectacle that I have ever seen, and I have see it presented by leading theatres in all parts of the world. The Soviet mezzo-soprano, particularly, was the grandest that I have ever heard; she was the most gorgeous that I have ever seen. Other theatres can learn much from the Soviet Theatre, which now ranks as the finest in the world."

For four years Miss Jarboro studied in Italy under the noted master, Campanino, and for two and one-half years additional she was under the tutelage of the French voice master, Leon Escalias, who himself earlier sang in Russia.

Miss Jarboro was exceedingly impressed by the absence of unemployment in Soviet Russia and by the rapidly rising standard of living of the people and the growth of culture which she saw on all sides. Of Soviet audiences she felt that they are the most lovable in the world. She expressed a desire to appear in the role of "Aida" with the Soviet Theatre. Following her Soviet concerts, she leaves for Belgium, where in April she will appear as "Aida" in Brussels.

—Read the Editorials—

Mrs. Dorothy Sims-Winston, Composer Receives Ovation At Wichita, Kansas

WICHITA, Kansas, March 12—(By Continental Press)—At the recent Composers' Program, sponsored yearly by the Wichita Music Association, at the fashionable 20th Century club, Mrs. Dorothy Sims-Winston, the only Negro on the program, received the greatest ovation of any who appeared that night. Mrs. Winston was beautiful in her black velvet and silver slippers. The moment she stepped forward on the stage, to play her own composition "Rhapsody in Brown," she instantly captivated her audience that burst forth in thunderous applause. After waiting and bowing in recognition of the ovation she finally sat down and played her rendition in such a masterful way the audience broke forth again in thunderous applause, that lasted so long that Mrs. Winston had to return to the stage for another bow.

Mrs. Winston is the charming wife of Mr. G. B. Winston, executive secretary, Water Street branch YMCA. Mrs. Winston has for a long time been considered one of the outstanding musicians of the southwest. Some of her other compositions that have pleased hundreds of audiences are: "'Tis Evening in My Cabin," "Bandana Slave Dance," "Cabin Frolics," "Mother My Own." Mrs. Winston has appeared before many groups interpreting her people musically. She studied composition under Dean Thurlow Liurance at Wichita University. Mrs. Winston is the mother of three charming children: G. Beverly Winston, Jr., five years; Gloria Myrth Winston, four years, Rupert Wentworth, nine months.

Miss Mainor To Appear In Recital

HAMPTON, Va. — In bringing Dorothy Mainor to Ogden Hall in a voice recital, Saturday evening, Dec. 18, the Musical Art Society is presenting a soprano soloist whose power to charm was markedly demonstrated in her student days at Hampton Institute; just as Roland Hayes, the tenor, was known to be headed for distinction while he studied at Fisk University.

From the time that her voice was discovered in Hampton Institute until her graduation from its School of Music, Miss Mainor never appeared on any public program at the Institute without being greeted with a storm of student applause—applause which followed every musical number which she gave, and ended in hearty acclaim when her performances were over. She was equally as popular with the faculty. During her undergraduate days she was soloist with the Hampton Institute Choir and accompanied this group on its European tour.

The early verdict of the Hampton students has been justified. She was awarded a scholarship for study in the Westminster Choir School at Princeton, N. J., and was soloist with this organization in its weekly broadcasts. Miss Mainor has been continuing her studies in New York City.

Artist

While a student at Hampton Institute, Miss Dorothy Mainor, was always greeted with enthusiastic applause from fellow students when she appeared on the platform. Since that time she has become one of the nation's leading concert artists and is scheduled to appear in recital at Ogden Hall on Saturday, Dec. 18. Her appearance is being sponsored by the Musical Art Society.

WASHINGTON'S BOY PRODIGY

Washington Tribune April 10 '31

HENRY JOSEPH BOOKER, JR., who at 14 years of age is master of the pipe organ and has appeared in many recitals.

COLORED WOMAN ORGANIST AT $35,000 WURLITZER

(Pacific Coast News Bureau) Los Angeles, Calif., Oct. 24—One of the first important acts of Curtis Carpentier, colored house manager of the new Lincoln Theatre, was to see that a race organist be placed at the massive $35,000 Wurlitzer. Mrs. Elizabeth Williams Bruce, a graduate of music from the University of Southern California, and under Prof. Elmer C. Bartlett, colored music teacher, was his selection.

N.Y. Amsterdam News May 31, 1937

Dies at 88

Mrs. Marie Selika Diggs, known internationally a generation ago as Mme. Selika, concert singer, was given the last rites of the Roman Catholic Church on Monday morning and her body shipped to Philadelphia for burial. Mme. Selika died on Wednesday of last week. While abroad, the Mississippi-born artist gave a command performance before the king and sang before most of the other crowned heads of Europe. She taught for several years at the Martin-Smith Music School. Marion A. Daniels and Sons were the undertakers in charge.

Music - 1937 I

Dett Given Ovation At Cincinnati Fete

Journal and Guide 5-15-37 Norfolk, Va.

Cheered To Echo As Oratorio Is Given World Premiere

5-15-37

Special to Journal and Guide

CINCINNATI, Ohio—Rarely in the life of any composer, certainly of any American Negro musician, has there come such an ovation as Dr. R. Nathaniel Dett received here Friday night at the conclusion of the world premiere of his new oratoria, "The Ordering of Moses," presented under the auspices of the Cincinnati Festival Association by a chorus of 350 voices and four guest soloists, with the accompaniment of the Cincinnati Symphony Orchestra under the direction of Eugene Goosens. The new work was also broadcast oved a national hookup.

Chosen for presentation as the representative American work for 1937, it more than proved itself and the brilliance of its composer. In the history of the May Festival no more rousing reception was ever accorded the creator of the music offered. Every report of the affair described the audience as "wildly enthusiastic"—and, if anything, that is an understatement.

At the conclusion of the stirring oratoria, the assemblage called for Dr. Dett insistently, and he responded with an appearance on the stage of said Music Hall.

CALLED THREE TIMES

But that was not enough. He was called back; called back a second and a third time. And each time the audience, the chorus, and the orchestra leaped to their feet in unison and literally cheered him to the echo. The second and third calls were as impressively lengthy as the first.

Dwight L. Bicknell of the Cincinnati Inquirer, in a front-paged story, accurately declared: "In the memory of many of the oldest Mestival and Symphony enthusiasts, such a reception has rarely been witnessed."

5-15-37

Friday night's concert "was probably the most brilliant, both as to audience and quality of performance, that has been witnessed in many years," as Bicknell said.

TOOK TOP HONORS

Although Dr. Dett's oratoria shared the evening with Berlioz's "Requiem," a notable work now a century old, it took top honors, Olin Downes, famous New York Times critic observed:

"The response of the audience was warmer to the score of Dett than it was to the historic creation of Berlioz."

Dr. Dett is not new to the musical horizon, having distinguished himself from the time of his student days at Oberlin and Harvard and before audiences in Europe and America as a composer, director, and pianist.

For years he worked on the oratoria, composing both the words and the music. Friday night his work justified itself, and brought to his race recognition for having added to American culture one of the finest of contributions.

HIGH PRAISE

Typical of the magnificent audience and critical response to "The Ordering of Moses" is the following editorial statement by the Sincinnati Times Star that "Friday night at Music Hall the American Negro may be said to have come into his own, musically speaking. In choosing this as the representative American work for the 1937 May Festival Conductor Goosens (and Festival officials) paid deserved honor to a musical leader of a musically gifted race."

Describing Dr. Dett as " a man with deep interest and pride in his people," the Times Star wrote further that the work was "both beautiful and strangely moving," that it is the "most impressive Negro contribution to music," and that Dr. Dett "has added something important to American culture."

Critic Downes' review of the oratoria presentation referred to the composition as "a conspicuous success" and emphasized the ovation given the composer, the excitement which the work, especially the powerful rhythms of the latter part, created among the hearers.

DOWNES' VIEWS

"Dr. Dett had reason to congratulate himself upon the effect of his music," Downes wrote. It was done, he added, with "knowledge and sincerity."

The New York Times critic's only complaint was that the solos and recitatives were "done in the pale white fashion," and that Dr. Dett's work demonstrated too much musical sophistication and too little naivete and barbarity. He laid this to the fact, Dr. Dett was "educated too well in a conventional mold." Followers of Downes' writing are familiar with this Caucasian thesis of his with reference to all Negro singers and musicians.

As against Downes' exceptions to his otherwies enthusiastic review is the attitude of Frederick Yeiser of the Cincinnati Times Star, who wrote:

"Make no mistake. Dett knows his job whether he happens to be writing for chorus or orchestra. His choral fugue on 'Go Down Moses' can hold its own with some of the best of them. And with a driving impact, the final chorus winds up a work that gathers steady momentum as it goes along. along."

Yeiser agrees with Downes that "any white singers could give the solo parts exactly what they needed." But, he says, "the Festival chorus simply 'went to town.' They stole the show."

In conclusion, Yeiser wrote: "That 'The Ordering of Moses' found its way home can be judged by the ovation accorded Dr. Dett at the conclusion of the performance."

The composer was accompanied to Cincinnati by President David D. Jones of Bennett College, where Dr. Dett is guest professor of music.

Dett Oratorio Acclaimed

CINCINNATI, Ohio—Dr. R. Nathaniel Dett, who spent four years writing the oratorio "The Ordering of Moses," given its premiere here Friday night at Music Hall as the feature of the May Festival, was partially repaid for his magnificent labor when an audience of 4,000 (with hundreds standing) called him to the stage again and again at the conclusion of the composition.

"The Ordering of Moses," based upon themes selected from spirituals and folk-lore, melodies was one part of Friday night's program, which also included the 100-year-old "Requiem" of Hector Berlioz.

Directed by Eugene Goossens, the newest work of Dr. Dett uses the familiar story of the Exodus as a framework on which is woven a tone pattern depicting the spiritual yearnings, the joys and sorrows of a groping people.

Response Is Warm

The response of the audience "was warmer to the score of Dett than it was to the historic creation of Berlioz," according to Olin Downes, New York music critic.

The singers in this performance were Agatha Lewis, Miriam Elizabeth Wysor, the Voice of Israel; Frederick Jagel, Moses; Alexander Kisselburgh, the Word.

Commenting editorially, the Cincinnati Times-Star said: "'The Ordering of Moses' is said to be the most impressive Negro contribution to music. Instead of searching far afield for a subject, Dr. Dett has looked into the heart of his people and composed what he saw there. . . ."

Further comment on the performance follows:

Uses Life of Moses

"The scenes treated musically are concerned with early episodes in the life of the leader of Israel, and depict the departure of the Chosen People from Egypt, the pursuit by Pharaoh, the cleavage of the waters of the Red Sea, and the inundation of the host of Egyptians.

"Dett has a vigorous concept of the character. The title page of the manuscript bears the message that 'the Moses here depicted is not the Moses familiarized to us by the other arts; especially by the work of Michelangelo, whose statue of the patriarch has become symbolic. At the time of this "ordering" Moses was a shepherd, on a hillside, undoubtedly a young man, which explains the part being assigned to a tenor voice.'

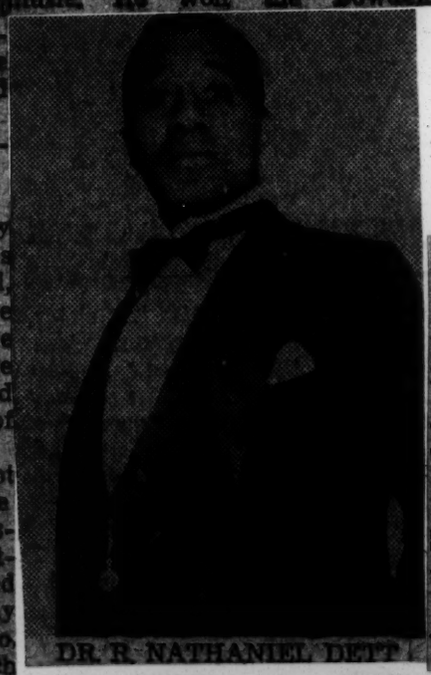
Result Not Sudden

"From Dett's correspondence with the Festival management these excerpts are gleaned:

"'It cannot be said that "The Ordering of Moses" is the result of any sudden or immediate inspiration . . . Although the text is very free in form, and embraces a number of styles, blank verse, free verse and rhyme, still I like it; for in it the story is continuous, very understandable, and absolutely fits the music . . . Sometimes words and music occurred to me simultaneously, which, of course, results in an ideal relationship. The similarity of folk text to the words of Scripture is striking, and the fusion of the two seems natural; moreover, the light which is thrown subsequently on the true meaning of the spiritual is very revealing.'"

Born in Canada

The composer was born in Canada, but began the study of music in this country. He holds bachelor and doctor degrees from Oberlin, Ohio, Conservatory of Music, and a doctor's degree from Howard University. Much of his activity as a musician has been at Hampton Institute, Virginia. He is noted for original compositions as well as for his compilations and adaptations of folk music. He won the Bowdoin

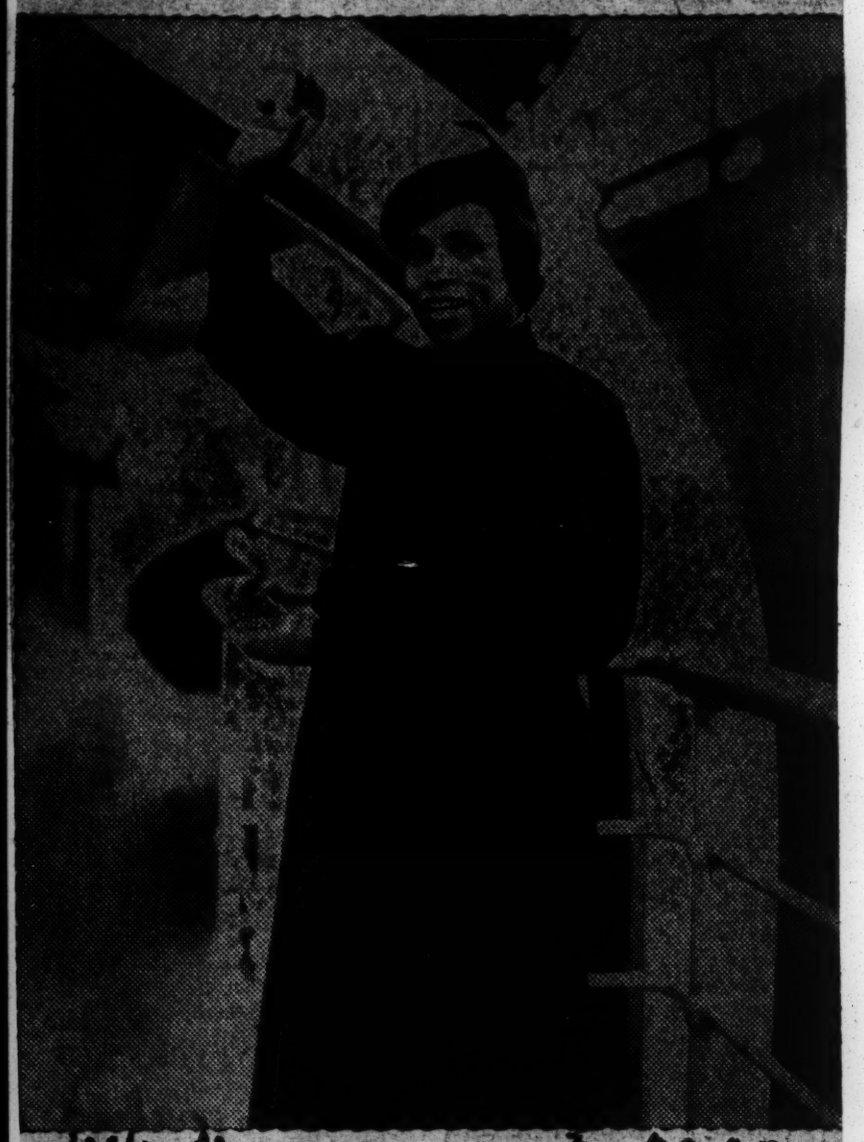


DR. R. NATHANIEL DETT

prize at Harvard in 1920 for his essay, "The Emancipation of Negro Music."

Dr. Dett is at present director of music at Bennett College, and is remaining for next year, according to an announcement this week by David D. Jones, Bennett president.

BOUND FOR SOUTH AMERICA



MARIAN ANDERSON

World Famous contralto as she sailed Saturday from New York for Buenos Aires, Argentina after her American triumphs. Miss Anderson has enjoyed capacity houses on her recent tour of the States.

—Cosmo-Sileo Photo

Vienna, Ga., News
May 13, 1937

Blind Negro Was Musical Genius

By Annie L. Moore

On a rambling, oak-shaded plantation in Muscogee County, Georgia, before the War Between the States, an unexplained and phenomenal musical career began in a rose bush.

My grandmother used to tell of the strange career of "Blind Tom" Wiggens, who since has been a subject of discussion among both psychologist and musicians, Handicapped by ignorance and idiocy, he astounded the musical world with his uncanny ability to imitate and play difficult compositions from memory.

His story begins at a Columbus slave mart where planters had gathered for one of the sales of that period. Among them was General wealthy and already the owner of many negroes.

Among the darkies offered for sale was a sturdy negro woman. At her side was a coal-black pickaninny, clinging desperately to her dress and crying lustily. Several of the planters bid substantial sums for the mother with the understanding she be separted from the child. The pickaninny refused to leave her side, however, and it was finally agreed to "throw him in" as part of the bargain. With this understanding the two were purchased by General Bethune.

In those days music was a part of living on drowsy Georgia plantations. Thus, when General Bethune placed the tiny black boy in slave quarters back of the big house, opportunities watched. Daily the general's daughters would play various compositions, and the lilting music had a strange effect upon the pickaninny.

He soon began crawling to the big house the moment one of the girls started playing. He would hide among the dense rose bushes by the verandah, crouching there silently so long as there was music to be heard.

But there came a time when he could resist the magic no longer. Although only four years old, he crept one day from his flowery refuge and ventured into the music-room, where he soon began picking out simple tunes. He was discovered by General Bethune, but instead of scolding him, the master urged him to continue his practice. Then he induced one of his daughters to teach the boy.

There was sound logic back of the planter's actions. He realized that monetary gain was to be had through this strange talent. Thus when 'Blind Tom" was only eight years old he was exhibited and later was taken by his master to all parts of the world.

In addition to his musical abilities, the child could reproduce in an amusing and equally amazing manner almost any sound that reached his ears, and by this time was astounding people with his vocal imitations as well as his art at the keyboard.

Somewhere in his untrained, apparently feeble mind, there was a fount of brilliance. He heard several addresses by statesmen and was able to repeat their speeches so accurately that the result was astounding.

His gutteral voice was described as a deep, gutteral bass. He also possessed a good tenor and from all accounts, could imitate a soprano with amazing ability. His favorite song was, "Rocked in the Cradle of the Deep," but in his repertoire were numerous other selections. Among these were some of Mendelssohn's "Songs Without Words" and a Liszt rhapsody.

Among his remarkable feats was one of standing with his back to the piano, playing "The Fisher's Hornpipe" with one hand and "Yankee Doodle" with the other, at the same time singing "Tranp, Tramp, the Boys are Marching."

Tom was at the pinnacle of his career in those tumultous days during the War Between the States, and as a consequence he spent much time in Europe, appearing in concert over most of the continent. He returned to the United States when war clouds lifted, however, and his genius was always a tangled riddle to Americans.

General Bethune took him to Louisville, where he was exhibited before William Henry Palmer. The latter was something of a showman and immediately foresaw the blind Negro's value in a day when freaks of any kind were valuable assets. Accordingly he spent a great deal of time in coaching Tom in a large repertoire.

From Louisville, the Negro was taken to Washington, where Colonel Henry Watterson became interested in him. Colonel Watterson did much to advertise the phenomenon and when Tom died in 1908, Colonel Watterson wrote the following account of him:

"What was it? Memory? Yes, it was memory without doubt, but what else? Whence the hand power that enabled him to maniuplate the keys, the vocal powers that enabled him to imitate the voice? What was he, Whence came he,

"Was he the prince of the fairy tale, held by the wicked enchantress nor any beauty, not even the heaven-born Maid of Melody—to release him? Blind and black, idiocy—the idiocy of mystery—perpetual frenzy, the sole companion of his waking visions and his dreams—whence came he? What was he, and wherefore?"

Brilliant and gifted as he was, however, it remained for Mme. Amalie Tutein, herself an accomplished musician and teacher, to explode the claim that Tom could hear any composition played and then repeat it from memory.

She heard the Negro perform at a concert in Philadelphia, after which the audience was invited to play anything for test purposes. Several persons played pieces of popular music and Tom repeated them without difficulty.

Mme. Tutein was astounded, but skeptical. She was induced to go to the stage and play something really difficult. She played the "Third Concerto" of Beethoven in part and discovered that it was absolutely impossible for Tom to repeat the composition with one playing. The failure served only to arouse interest in the Bethunes. who realized that their protege would have to work out a large repertoire if interest in his concerts was to be continued. As a consequence, Mme. Tutein was induced to give Blind Tom lessons.

Concerning her work with the phenomenon, Mme. Tutein said:

"I must dispel the idea that Tom could repeat anything after having heard it once. The lessons were two hours in length, and it was often necessary for me to play over the compositions fifty times before he could accomplish them. He could, however, remember an astonishing number of measures.

"I would 'feed' him eight or ten measures at a time and then he would play them over several times and we would go on with others. After he had a fair impression of the piece, I would play it as an entirety and he would listen intently."

Working with Tom in this way, Mme. Tutein taught him Beethoven's "Third Concerto" in C minor, Liszt's "Sonata Apassionata," Chopin's "Polonaise" Op 53 and Mendelssohn's "Concerto" in G minor.

The blind Negro's own compositions and improvisations were described as astonishingly interesting and beautiful.

One of his compositions was called "The Rainstorm," and gained wide attention. He did not confine his playing to imitating others, but put in his own expressions and exhibited astounding individuality. His octaves were fine and clear and his playing forceful.

Music was an exclusive topic of

Music - 1937

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conversation with him and his mind seldom left the subject. One of his peculiar practices that no one understood was to draw circles with his hands upon the floor. Time and again he would draw a circle after circle in a pathetic manner, during which time he would stand upon one foot.

He spoke mostly in monosyllables. If asked a question, he would answer "yes" if he did not know the answer, but if he understood he would utter hard, hissing sounds like escaping steam of a locomotive.

Dead 25 years now, Blind Tom's case is still interesting principally because it was a marvelous manifestation of the sub-conscious, or dream mind. That there was a brilliant diamond in the mire of idiocy is illustrated further by Mme. Tutein:

"When I had finished teaching him the solo part of the Beethoven 'Third Concerto,' he amazed me by turning his back to the keyboard and playing the entire concerto while standing in that position. In other words, his right hand played the left hand part and his left hand played the right hand played the right hand part."—Atlanta Journal.

Baton Rouge, La., Times
May 25, 1937

Negro's Great Racial Heritage of Song Shown in Seventh Annual Musicale at Southern University

The negro's great racial heritage of song, with all its depth of pathos and grandeur and solemn beauty, was beautifully demonstrated in a selected program presented during the late afternoon Sunday in the jammed auditorium of Southern university to honor Gov. Richard W. Leche, state officials, and the white citizenry of the state.

President J. S. Clark of the institution opened the program with the explanation of the Southern university as a functionary organ of the state.

"We are trying with you, my white friends, to eliminate ignorance for we know that ignorance on the part of any one group will definitely hinder the growth and development of the other," he said. "I am glad to know the state has realized that ignorance is a menace to progress and that education is good for all citizens."

The seventh annual musicale was attended by about 1,200 persons and about 1,000 who sought invitations had to be refused because of the inability to seat them in the auditorium. Many persons from adjoining parishes, and from as far away as Shreveport, Monroe, and Alexandria were present for the musicale.

Leche Not Present.

Governor Leche could not be present for the event which had been given in his honor but his office was well represented and a number of state officials were present, including T. H. Harris, superintendent of education. Mrs. Rose McConnell Long, also, attended the event.

Folk songs of the negro race, the well-known and strangely beautiful spirituals, choir arrangements, numbers from the glee club and exquisite solos, were included in the program. It opened with the singing of two folk songs, "Live Humble," and "That Great Gittin'-up Mornnig" led by Cornelius Scott. A. M. Rice, soprano, sang "Giannina Mia" by Friml, and, as encore, a folk song, "Bye and Bye."

A male quartette rendered a beautiful spiritual, "Steal Away," and "Little David Play on Your Harp," a folk song. They were warmly applauded and came back to sing an amusing encore, which was one of the features of the popular prgoram, "Do You Call That Religion?" The number, which was most amusing, brought much applause.

"The Green Cathedral," by Kahn, and "Your Song from Paradise" were given by the mixed glee club, and E. James Hamilton, tenor, snag "Go Down Moses," an arrangement by Burleigh.

"At the End of the Road."

In the choir's presentation of "Every Time I Feel the Spirit," Gladys Maiden sang the solo. This was followed by "By the Bend of the River" by Edwards, sung by Ernestine Jones. As an encore, she sang the beautiful "At the End of the Road," which brought tremendous applause from the audience. Dr. Clark interrupted the applause to present a mixed quartette, singing the quartette from "Rigoletto" by Verdi.

Charles Keel, baritone, sang "The Blind Ploughman" by Clark, and the mixed glee club gave "Nightingale" by Curry, with A. M. Rice rendering the soparon obligato, and "Carita Mia."

Fitting as the finale was "Swing Low, Sweet Chariot," always a favorite number; "Dixie," and the Southern university's alma mater.

Function of Institution.

In explaining the function of the institution, Dr. Clark said that the Southern university is an important factor in the educational program of the state of Louisiana in that it gives training in higher education to the 776,326 persons of the negro race in all fields of endeavor to which members of his race may aspire. These include the training of teachers and leaders for service in the public schools and colleges, in agriculture, in mechanical arts, in home economics, and in music, he said. In addition, a basic preparation to all students who desire to enter the professions is offered at Southern university, he continued.

"How well Southern university has performed this task might be shown in the following," he said.

"Fully 70 per cent of all the negro high and elementary school principals in the state of Louisiana are graduates of Southern university; more than half of the negro teachers in the state are products of Southern university; and more than 50 per cent of all the farm and home demonstration agents, as well as the Jeanes teachers, are graduates of the institution. In fact, more than 90 per cent of the negro schools in the state have Southern university graduates or ex-students serving as instructors."

Dean Ives Speaks.

One of the purposes of the institution is to reach into every negro community to build up better citizenship, finer business relationships, a finer type of manhood and womanhood, and stricter adherence to the laws of good health, he said.

"In doing these things we are trying with you, my white friends, to eliminate ignorance," he said.

Dean C. A. Ives of the school of education of Louisiana State university reviewed the record of Southern university's president and said:

"I have great confidence that this institution is doing the state of Louisiana a very great service. It is a wonderful thing to get any group of people, irrespective of race, to prepare themselvs so that they can provide for their own wants. And I think Southern university is working in that direction."

Dr. J. Richard Spann, pastor of the First Methodist church, in praising the university's president said he did not know of any man who had accomplished so much in his lifetime as had President Clark with the limited resources at his command.

Prof. J. O. B. Moseley, director of music at the institution, expressed his pleasure at the manner in which the audience had received the program.

Spartanburg, S. C., Herald
November 22, 1937

NEGRO CONTRALTO TO APPEAR HERE

Civic League Seeks Funds to Complete Building for Recreation

Sue Smith McDonald, noted negro contralto, will appear here at 8:30 o'clock tomorrow night at the Macedonia Baptist church in a program sponsored by the Spartanburg Negro Civic association in the interests of their building program.

The program is one of several to be sponsored by the league for the purpose of raising the final $600 needed for the completion of the recreational building, now under construction on Evins street.

The program will also initiate the "Five Hundred Club", which will consist of 500 individuals who will give one dollar each toward the completion of the building project.

Native of Georgia

Sue Smith McDonald, the artist who will feature the Tuesday night program, is a native of Waycross, Ga. Her musical training began as a child and continued at Clark university, Atlanta. Post graduate work was completed in Chicago and Boston.

For the ten years following her graduation from Clark, she was teacher of voice and piano at colleges in Nashville, Tenn., Austin, Texas, and Orangeburg, S. C.

At present, she is director of music at the Zion Baptist church and the Wharton Settlement, Philadelphia, Penn.

Many Great Negro Orchestra Leaders Attended College, Then Turned To Music

Pittsburgh Courier 6-12-37

Pittsburgh, Pa.

Robert Barrett Traces Background of Dance Maestros To Dig Up Unusual Facts—Shows Why We Are Always a Step Ahead of Crowd.

By ROBERT J. BARRETT
(Columbia Univ. M.A.)

DANBURY, Conn., June 10—In the early 1920's there were practically no college men in the ranks of the orchestra leaders, but today a goodly proportion of the maestros, both colored and white are either college graduates or had the benefits of several years of higher educations.

Among the colored leaders Fletcher Henderson was among the first of the campus group. He was born in Cuthbert, Ga., and as a youth he studied at Atlanta University to be a commercial chemist. After passing his many examinations, however, he and his younger brother, Horace, became interested in the piano. Both quickly adapted themselves to their instrument while their sisters, Irene followed in her father's footsteps and became a school teacher.

One of Fletcher's first engagements was at a Broadway night resort, the Club Alabam. In 1923 he organized his own orchestra for Roseland Ballroom in New York. This orchestra was among the first of the really great hot orchestras and the author of this article can remember tuning in on the broadcasts from Roseland and listening to the booming tenor sax solos of Coleman Hawkins. According to critics Fletcher's band has been one of the few great orchestras of the early 1920's which has maintained a top position up until today. It is said that he has had more great instrumental stars than any other orchestra leaders. In addition to being a pianist and composer Fletcher is considered one of the world's greatest arrangers and the leading orchestras feature his scores.

Cab Calloway is another of the college maestros. Cab was born in Baltimore and received his early education at Douglas High School in the Maryland city. He then went to Chicago to study law at [illegible] Cab met his college expenses by working as a drummer in a Chicago night club. Two terms of studying law were sufficient for him and so he gave it up to become a featured singer and dancer at the Sunset Cafe in Chicago.

Later Cab came on to New York where he won a name for himself by his spectacular scat singing. He became the leader of an 11-piece band called the Missourians playing at the Savoy Ballroom where he was discovered by Irving Mills. Mills put him in the Cotton Club and he and his orchestra have been tops ever since.

Don Redman is another college man who has made good in music. He was born in West Virginia and studied music at Storer College and at the Boston and Detroit Conservatories. Don is a not only a very versatile instrumentalist but he is also a brilliant arranger and composer. For five years he directed McKinney's Cotton-Pickers and later organized his own band.

Claude Hopkins who first came into prominence in 1932 when he organized an orchestra for the Roseland Ballrom is a graduate of Howard University in Washington. Claude is not only a talented pianist but also an excellent composer and arranger. His radio programs have helped to make him famous and his signature tune "Anything For You." has aided him in his rise to fame.

No list of the college leaders would be complete without the name of Jimmie Lunceford. Jimmie was born in Fulton, Mo., and is a graduate of Fisk University with a B. A. degree. While at college he was a four-letter athlete where his favorite sport was football. He first learned to play the guitar and later the saxaphone, clarinet, trombone and flute. His first big job was at the Andrew Jackson Hotel in Nashville, Tenn. Jimmie's rapid rise from obscurity has been the talk of the American radio and music world. He arrived in New York via Memphis, Nashville and Buffalo and his first engagement was at the Lafayette Theatre in September, 1933. In January, 1934, his band opened at the Cotton Club and six months of nightly broadcasts made the orchestra a favorite of the country.

Daytona Beach, Fla. News
June 15, 1937

Keep Your Tunes Negroes Told By N. Y. Composer

Importance of preserving negro folksong in its original forms, before comercialization alters its real character, was stressed today at Bethune-Cookman college, when Mrs. Wilfred M. Voynich, musician, of New York city, addressed the normal school students there.

Describing folk song as the natural spontaneous expression which human beings have for their personal, tribal and family emotions, Mrs. Voynich said that it tended to disappear with urbanization.

She explained how the negro spiritual had come into being as a fusion of native African folk melody, brought here by slaves, with the choral from of church music which they heard from their masters. She pointed out that the negro secular work song was an expression of work rhythm. Then she gave illustrations at the piano of similar folk music from European countries.

She urged teachers at the negro college to cherish and preserve in every possible way the tunes which she said, are being produced in great quantity today by the negro race. These, she said, should be recorded carefully, before the increasing growth of city life and vulgarization by popular treatment destroyed their essential qualities of musical originality.

Mrs. Voynich is a composer and an expert in sixteenth century ecclesiastical music and has studied folk song in Russia, Europe and England

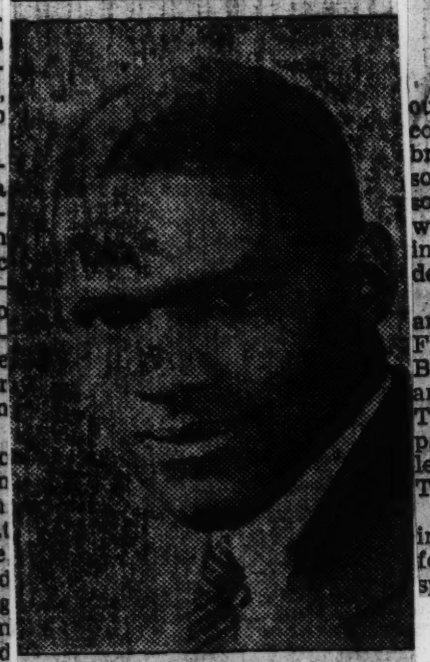
Macon, Ga., [illegible]
June 19, 1937

NEGRO BABIES CAN SING

Cotton chopping time in the country enlivens the spring season just as cotton picking awakens the echoes in the fall. The Negroes in the field nearly always sing best when they work hardest, and work hardest when they sing. Miss Miriam Martin, The Telegraph's correspondent at Marshallville, brings in a new story. She says many of the mothers take their little ones to the field and place them where they can be watched while the grownups carry on the work. Recently a band of the cotton choppers were singing "Swing Low Sweet Charot," when the voice of a little Negro girl, three years old, joined in the chorus under the inspiration of her mother's voice.

Many of the Negroes around Marshallville have been there since slavery days, and are working for, the descendants of those who owned their ancestors. They have many beautiful flower gardens around their homes, and enjoy the friendship of the white people.

CONDUCTOR



Thomas Johnson of Boston, conductor of the American Folk Singers of the Federal Music Project of Massachusetts.

All Paris Hails Marian Anderson

Lafayette

PARIS, Dec. 3—Among the many outstanding events of the November concert season in Paris was the brilliant recital by Marian Anderson at Maison Gaveau. Miss Anderson first captivated her audience with songs from Schubert, A L'Etoile Infini, Le Crucifix, La Misericorde de Marie and Transfiguration.

After a thunderous applause the artist thrilled the audience with Franck's Nocturne, Lied, Le Vase Brise, S'il Est un Charmant Garcon and Handel's La Mort de Lucrece. The applause rang through the packed hall long after the artist left the platform for intermission. There were repeated encores.

Miss Anderson next offered the incomparable group from Sibelius, followed by unforgettable Race spirituals.

Music—1937

Kinston, N. C., Free Press
October 22, 1937

CONGRATULATIONS!

WILLIAM C. HANDY may well claim title to the term "Father Of The Blues." As composer of "St. Louis Blues," "Memphis Blues," "Beale Street Blues" and other folkish American music, he created a pattern from which jazz and swing music derive.

Now, nearly a quarter of a century after "St. Louis Blues" was composed, a symphonic arrangement has been completed after five years work, and the plaintive negro melody may soon take its place on American concert programs—companion piece, perhaps, to Dvorak's "New World Symphony."

Handy continues to win honors for the work. Recently the St. Louis Music Association and the National Association of Negro Musicians presented him with a plaque for his composition. Handy is a high ranking member of the American Society of Composers, Authors and Publishers, (ASCAP), the organization which protects the performing rights of America's creators of music.

The high honors heaped upon the "St. Louis Blues" were not predictable when it was composed in 1913. Handy, a native of Florence, Alabama, conceived the idea for his indigo tribute to St. Louis ten years before it was written. Strolling along the river front of the city looking for a job, he heard the melancholy chants of negro levee workers. He needed money to complete his education for the ministry. He got a job on the levee and quickly changed his mind about his future. He had become fascinated by the songs,—had decided to transpose their plaintive, simple beauty into orchestral music.

"St. Louis Blues" was first scribbled on a cigar box. Handy had planned to publish the work on his own account and wanted 10,000 copies, which would cost $100. But he had only $20 in cash. After some search he found a printer in Cincinnati to turn out the copies on the strength of a $20 deposit. He sold the original shipment of 2,000 copies at five cents each within a few days after their arrival, which gave him enough cash to pay for the rest of the order.

Enlarging his publishing activities, he formed a partnership with one Pace, an official in a Memphis bank. Confident he had something out of the ordinary in music, Handy sought to interest the phonograph companies. But the recording rajahs of that period could see nothing in "St. Louis Blues." They told him blues was a fad that would soon die.

It was a long uphill battle for Handy. Eventually, several blues singers used it in their acts and little by little it began to gain recognition. It was not long before it was sweeping the country. Up to this year more than a million copies of the piece have been sold. It holds the record for recordings, its total sales in this field exceeding 2,000,000. It is now definitely an American classic—the only blues that is.

Knoxville, Tenn., Journal
October 24, 1937

Music And Drama

By MALCOLM MILLER

KNOXVILLE SYMPHONY ORCHESTRA

Encouraged by support given by Knoxville music lovers last season, the Knoxville Symphony orchestra has developed elaborate plans for the current season, with three concerts scheduled for presentation on Sunday afternoons at the Bijou theatre, under conductorship of Bertha Walburn Clark.

The first concert will be given Sunday, Nov. 14 at 3 p. m., with Signe Gulbrandsen, lyric soprano, as guest soloist. Miss Gulbrandsen is a scholarship student at the Juilliard school in New York. She will do an aria and a group of songs with piano accompaniment.

Bizet's "L'Arlesienne Suite No. 1," and the entire "Fifth Symphony" of Beethoven will be given by the orchestra.

Dr. Wiktor Labunski, pianist, will come from the Kansas City Conservatory as guest soloist at the second concert in February. He will play his own "Concertina," with orchestra accompaniment, and will also give a group of solos.

The series will be concluded with a "pop" concert.

The orchestra has been augmented since last season and now includes 50 instrumentalists, with an enlarged wood-wind and brass section.

Proceeds from concerts are used entirely for expense of operation and the purchase of music and instruments. All of the members contribute their artistic services.

For the first time in the history of the Knoxville Symphony orchestra there will be a season ticket sale, giving season ticket patrons the advantage of a reduced price for the series of three concerts, $1 for adults and 75c for students.

Season tickets may be secured at Clark and Jones, 510 Gay St., and from members of the orchestra, beginning tomorrow.

ETHYL WISE

Ethyl Wise, young Negro coloratura soprano of New York City, will open the 1937-38 Negro Concert season, Monday, November 8, in McMillan Chapel, Knoxville college, at 8:15 p. m.

I have read many reviews of concerts by Miss Wise and they all praise her in the highest terms for fluency, tonal color, clear diction in English as well as in foreign languages.

She was born in Washington, D. C., and received her early musical education in Washington and graduated from Howard university in that city.

After serving as director of music at the Agricultural and Technical college, Greensboro, N. C., from 1933 to 1936, she went to New York to study at the Juilliard school. She was the sensation of H. Lawrence Freeman's Negro Grand Opera "Vendetta," when it was presented in New York City last June.

Other attractions listed for presentation at McMillan chapel are: Fisk Jubilee Singers, February 14, and CBS young Negro baritone, Clyde Barrie.

John Henderson is directing the three attractions in Knoxville and the series is affiliated with the Knoxville college Lyceum course. There will be ample space for white patrons.

PLAYHOUSE OF U-T

The Playhouse of the University of Tennessee is hard at work and a large group of students has enrolled for the various activities of the Playhouse. U-T's Dr. C. H. McReynolds is general director and S. J. Perry, one of the students, is executive director.

One of the most interesting features of the work of this group is the play laboratory. A member of the group offers a plot outline and then a cast is assembled and the actors improvise the lines and stage business, building the play as they go.

After a few rehearsals the play is given before the entire membership. One of the first plays of this season was given last Wednesday night. The cleverness and resourcefulness displayed was really amusing.

Every member of the Playhouse is given some work incident to play production, being assigned to a committee. One committee is working on scene design, another on building of stage sets, another on lighting, another on make-up. The committees get together and work on the assignments aside from the regular meeting time on Wednesday nights.

Later several plays of literary and artistic merit will be performed by the members of the Playhouse, and original plays written by the players themselves will be given from time to time.

* * *

COMING EVENTS

November

5. "Ziegfeld Follies," road show, Bijou theatre, 8:15 p. m.

6. Annual Musicale, Knoxville branch of the League of American Penwomen, Andrew Johnson hotel, Crystal ballroom, 8 p. m.

8. Ethyl Wise, Negro coloratura soprano, McMillan chapel, Knoxville college, 8:15 p. m.

14. Knoxville Symphony orchestra, Bertha Walburn Clark, conductor; Signe Gulbrandsen, lyric soprano, guest artist, Bijou theatre, 3 p. m.

16. Moriz Rosenthal, pianist, Maryville college Artists series, Voorhees chapel, Maryville college, 8:15 p. m.

25. U. S. Navy Band, sponsored by Brotherhoods of Knoxville Police and Fire departments, U-T Alumni Memorial building, matinee 3 p. m., night, 8:15 p. m.

December

14. Bartlett and Robertson, duo pianists, Tuesday Morning Musical club's Community Concert series, Central M. E. church, South, 8:15 p. m.

15. "You Can't Take It With You," Moss Hart and George S. Kaufman Pulitzer Prize play, road show, Bijou theatre, 8:15 p. m.

20. Orlando Barera, violinist, Maryville college Artists series, Voorhees chapel, Maryville college, 8:15 p. m.

Please address all communications for this column to Malcolm Miller, Box 294, Knoxville, Tenn.

* * *

February

14. Fisk Jubilee Singers, McMillan chapel, Knoxville college, 8:15 p. m.

21. John Charles Thomas, Metropolitan Opera baritone,

* * *

January

3. "Room Service," Broadway comedy success, road show, Bijou theatre, 8:15 p. m.

13. Katherine Meisle, contralto, Tuesday Morning Musical club's Community Concert series, Central M. E. church, South, 8:15

To Write Radio Music

TO WRITE FOR RADIO
Dr. R. NATHANIEL DETT, noted composer and director of music at Bennett College, Greensboro, N. C., who has been invited along with four others to "write in whatever form he pleases" music specifically adapted to broadcasting to be used over the Columbia Broadcasting System during the summer of 1938. The invitation was extended Dr. Dett along with Quincy Porter, Robert Russell Bennett, Leo Sowerby and Jerome Moross by Deems Taylor, outstanding music critic and adviser to the Columbia System.

'Railroad Gang Invented' New Swing Rhythm'

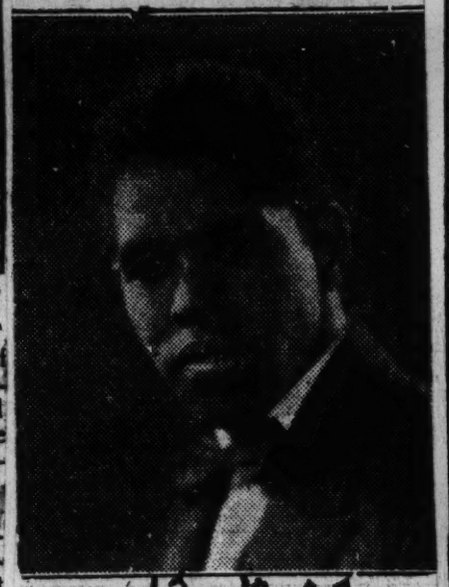
HARRISBURG, Pa., Oct. 15—The Pennsylvania railroad yards in Lynchburg, Va., now come forward with the claim that railroad laying gangs employed there are the real fathers of "swing music," a rhythm which has taken the country by storm.

Foreman Arthur Nunnely of the Pennsylvania road gang at Lynchburg, is the claimant for his crew, and he says that since so much formal fuss has been kicked up in recognition of tempo's qualities, it is only fair that his husky foreman, John Henry, be recognized as the great swing maestro.

"Douglas," he says, "has always cultivated among his men, the habit of singing a swingy, lilting tune to the tempo of their sledge-hammer blows upon spikes as they bury them in cross-ties during road-bed construction."

Every working effort of his crew is accompanied by the chanting of some "swing" ditty as the men wield pick, shovel or hammer, and records of their labors show that this particular gang is the speediest in the employ of the great Pennsylvania railroad company.

Roland Hayes To Teach At Boston U.



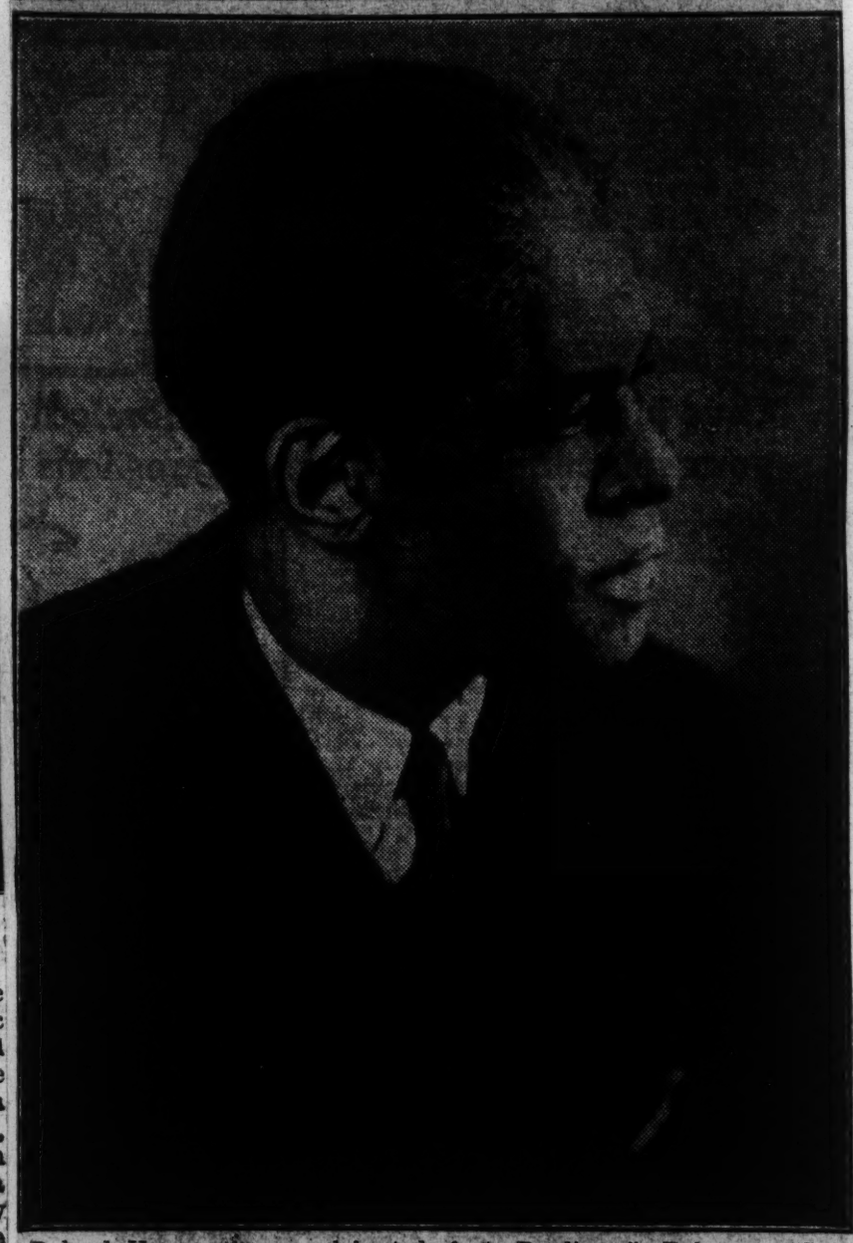
ROLAND HAYES

BOSTON, Mass.—(A N P)—The Boston University College of Music is to have Roland Hayes, famed tenor on its faculty as a voice coach. While Mr. Hayes, who is in the midst of one of his tours, would not consider at this time an offer of a permanent place as a teacher, because he is a long way from reaching retirement point, he is going to spend some time at the university between his United State, Canadian and Latin-American tours.

The announcement from Boston university reads: "Boston University School of Music takes pleasure in announcing that Roland Hayes, the celebrated American tenor, now at the height of his vocal and interpretative power, has accepted an invitation of Boston college to coach a few vocalists who wish to make advanced preparation for concerts. He will present the introduction, tradition and interpretation of German Lieder."

The university had sought for some time. Dean Marshall said, to secure a teacher of whom rested the tradition of Leider and who could give their students the best.

Tenor Will Sing at College



Roland Hayes, above, celebrated Negro tenor, will be presented in a recital at 8 o'clock Wednesday night at West Virginia State college, Institute.

His program follows: "Alma del Core," Caldora; "When I Am Laid in Earth," Purcell; "Pack, Clouds Away," Handel; "Adelaide," Beethoven; "Ständchen," Stolz," Schubert; "Der Lindenbaum," Schubert; "Der Wanderer an der Quelle," Schubert; "Extrait de l'Enfant Prodique," Debussy; "Songs of the Hebrides," Helen Hopekirk; "Ships That Pass in the Night," Gerald Tyler; "Dawn," Coleridge-Taylor; "Mother to Son," Percival Parham; "O Le' Me Shine," music setting by Parham; "My God Is So High," "Lit'l Boy," "Bye and Bye" and "Roun' 'Bout de Mountain."

Tickets are available at the college offices.

Music-1937

Singer Came North with School Quartet; Never Returned South

By SARA NEELY

PHILADELPHIA—Aided by a rich contralto voice that has won the acclaim of hundreds of noted musicians Sue Smith McDonald, who was born in Waycross, Ga., and whose struggles and spectacular rise now place her among Philadelphia's leading radio, church and concert singers, is the AFRO'S personality of the week.

Miss McDonald is well prepared to guide the musical destiny of the choral groups she directs, for she studied at Clark and Atlanta Universities, at the Chicago Music School, and at the Boston University School of Music. She began to study the piano when she was 4 years old At that time she had no idea that she could sing.

In fact, she was 13 years old before she discovered her unusual vocal abilities. Now she prefers singing to playing the piano. She was a coloratura soprano until one of her teachers insisted that her voice was really of contralto quality. Today, she is more comfortable in that range.

When Miss McDonald finished college, she began teaching and training musical groups. She decided not to attempt concert work. Instead, she taught in Nashville, Tenn., at Samuel Huston College in Austin, Texas, and at Claflin College in Orangeburg, S.C.

It was when she took the quartet from Claflin College to the North that she decided to remain and she has never returned to the South.

Wasting Voice

Jessie Fleming Vose told Miss McDonald that it was a shame to waste her talents teaching groups, when voices like hers were so rare, and Louise Schenk convinced her that she should concentrate on her own concert career.

Now the contralto is bending all her energies toward a concert career. One of her greatest desires is to study in Europe next summer.

Brahms is her favorite composer, but she waxes enthusiastic about Russian music and Schubert's songs. One of the high points of the interview was her singing of a typical Rubenstein gem, a quiet, yet forceful, song that gained added beauty from the liquid, rich tonal quality of her voice.

Miss McDonald has secret ambitions to play many of the orchestra instruments, especially the Italian harp and the violin. In fact, she would like to lead a symphony orchestra.

Painted China

Another ambition of the artist is to paint. She formerly painted china and her favorite subject was wild roses until a member of her family asked her to try sunflowers, or leaves—in fact, anything but roses. However, she says that she cannot draw.

She has a flair for sleekly sophisticated, distinctive models—a true artist's instinct. Black is her favorite color. She likes to sew, but will pass up housekeeping if she can. She says that, like most Southern girls, she knows how to do everything in the home.

As a spectator, she is interested in sports, but does not care to take any active part.

She loves children, but is entirely too busy to even think of marriage. In little picnics, with a lunch, book, and a congenial friend, she finds relaxation.

Miss McDonald has developed musical groups at the Susan Parrish Wharton Settlement that are second to none in the city. Her musical groups may be heard on the air every Sunday afternoon. She also directs a church choir.

TWO SINGERS GET ROLES IN OPERA AIDA

LaJulia Rhea Will Sing Lead With City Opera Company Dec. 19

Two members of the Race will sing leading roles in the Chicago City opera this season—the first time in the history of musical America that Race talent has been so recognized.

Miss LaJulia Rhea, dramatic soprano, and William Franklin Jr., baritone, are the two who have been chosen to sing in "Aida" with the Chicago City Opera company. It will be the first time that two members of the race will appear together in a major opera.

Miss Caterina Jarboro who sang the title role in "Aida" with the Chicago Opera company several years ago, did not appear with the Chicago City and Metropolitan Opera companies, the two major organizations of this kind in the United States.

Determination Brings Success

The real story behind the success of Miss Rhea, who won her way to success from a unit of Maj. Bowes' amateurs, and Mr. Franklin who came all the way from the old Wendell Phillips high school quartet through Earl Hines' orchestra, lies in the determination and ambition of the singers to reach the top.

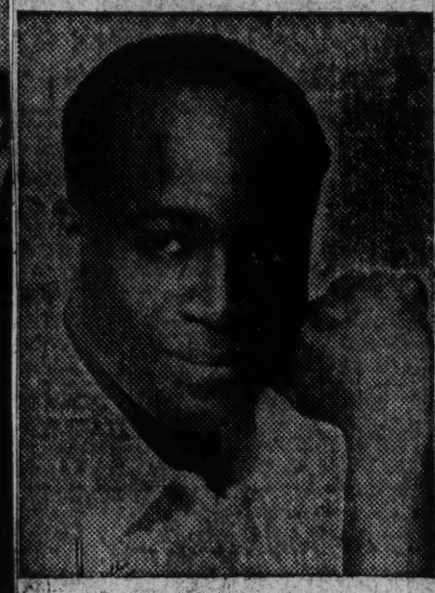
Hardships and disappointments which would have halted others only served as an incentive to push Miss Rhea and Mr. Franklin ahead. Miss Rhea will sing the title role in "Aida" while Mr. Franklin will appear as Amonasro, father of Aida. They will sing the premier of the opera on Sunday night, December 19.

Formal papers, consummating the biggest event in American music, were signed Tuesday afternoon in the offices of the Chicago City Opera company. Present were the singers, Clarence Shapiro, manager of Miss Rhea and Mr. Franklin, Paul Longone, general manager and Janson Whitney, president of the Chicago City Opera company, Mrs. Maude Roberts George and several friends of Miss Rhea.

Started Singing Early

Well known in local music circles, Miss Rhea, whose voice is considered the finest of its type in America, started singing when she was five years old. A native of Louisville, she came here when she was 16. Shortly afterwards, she took a serious interest in music and studied under Mme. Pauline James Lee, the late Prof. Edward Morris, Mme.

MISS LA JULIA RHEA



WILLIAM FRANKLIN

Florence Cole Talbert and Charles Keep of the Chicago Musical college.

In 1935 Miss Rhea went east where she won first prize on Major Bowes' amateur hour. She toured for a season with his number two unit as Rea Parada, quitting the group to go into Isaac Van Grove's opera class. Here she studied acting and did the second act of "Aida" in costume, July 29, 1936, at the Chicago Musical college to a highly appreciative audience. During her climb to the top, she worked her way through one year at the musical college.

Miss Rhea, who is 29 years old, was soloist during 1934 with the famous Cecil Mack choir of New York and it was through Mr. and Mrs. Cecil McPherson, organizers of the choir, that she was able to study under Romani, Rosa Ponzelle's teacher.

She studied the role of Aida under Mr. and Mrs. Herman Devries who had presented her in recital in 1929 at Kimball hall. aLst February Miss Rhea received an offer to sing the role of Aida for the Chicago City Opera company, but declined because of a previous contract.

She was to have sung the role in a post-season preformance of the opera after having been given an audition by Mr. Longone. Miss Rhea is married to Henry J. Rhea, a postal employee. They are parents of two boys and live at 3212 Giles avenue. Miss Rhea is a sister of J. W. A. Ray, undertaker, and Mrs. Mary Brinkley, theatrical performer.

Popularly known as Billy, Mr.

...they live at 5009 Calumet avenue with Mr. Franklin's parents, Mr. and Mrs. W. W. Franklin Sr.

Choose R. Dett To Be Member of Music Group

Radio Chain Names Six Prominent Composers For Series

NEW YORK, N. Y.—R. Nathaniel Dett has been chosen to represent the Negro on the second Commission of six distinguished American composers named to write music for radio by the formation of the Columbia Composers' Commission.

He is at liberty to write in whatever form he pleases, subject only to the time limitations which seem to have provided writers for the 1937 commission with the most fascinating working material.

Announcement of this project by the Columbia Broadcasting System followed the climax on Sunday, October 17, of the results of the first commissions when radio's first opera, "Green Mansions" by Louis Gruenberg, was given its premiere as the last of six works composed for the original venture. The Negro member of the first commission was William Grant Still.

Dett is associated with Hampton Institute, Hampton, Virginia.

His oratorio, "The Ordering of Moses," won an outstanding success at the Cincinnati May Festival.

Features, Cont'd.

ART IN REVIEW
By Sam Hayward for CNA

A NEGRO TENOR TRIUMPS

It is Sunday evening in the Royal Windsor Auditorium, New York City. The Pesci Opera Company is presenting Cavalieria Rusticana and Pagliacci. A large audience of musicians, music students and lovers of music is anxiously awaiting the arrival of the Conductor and the overture.

Crusader News Agency 11-1-37

Alfred Ferri, the conductor of Cavalieria Rusticana, enters the pit., the overtur is played. At the close of the overture a voice behind the curtain is heard singing the Scilianao "O Lola bianca," a voice that captured the audience immediately. This aria has been sung hundreds of times but never has it been given such colorful interpretation. Every tone is well placed, each vowel clearly enunciated., all dynamics given their respective shadings. The final note of the aria is sung, the audience sits spellbound. Suddenly there came thunderous applause, denoting appreciation and complete satisfaction. An Artist was told that he had won the hearts of 2, 000 listeners. This Artist is Parker Watkins, of Harlem.

New York Mirror

Throughout the opera, Mr. Watkins gave new life to the role of "Turiddu," the village playboy. His dramatic ability was unquestionaly fine, his intonation perfect and his diction superb. Mr. Watkins possesses a very excellent tenor voice, and he uses it with the ability of an artist of the first degree.

The other members of the cast were white, but to this Negro, Parker Watkins, they were only his supporters.

The final note of the opera is sung. The audience called and recalled Mr. Watkins and his leading lady, Frieda Volkert, for bows - there were twelve in all. To every listener, Parker Watkins is not accepted as a Negro artist, but as an artist worthy of the best in the operatic sphere.

A new tenor has made history, a Negro, Parker Watkins.

Music - 1937

DUKE OF WINDSOR PROVES REAL FRIEND OF THE RACE

By NOBLE SISSLE

The outstretched hands of millions of Americans will be welcoming the Duke and Duchess of Windsor on their arrival to these shores if they finally decide to come over ..and the writer hopes that everywhere the royal couple goes that his people will give them a most elaborate sort of demonstration of loyalty. The writer further hopes that every opportunity will be taken to show the royal couple every phase of the American black man's urban condition as well as educational and industrial development.

Has Deep Interest

This inside story is written to enlighten our people of the Duke of Windsor's deep and personal interest in the American black man's art and music during the time he was Prince of Wales. This story could hardly have been told before but now with the turn of affairs and His Royal Highness' decision to dedicate his life as a private citizen for the betterment of all the laboring classes throughout the world it is felt that it is quite permissible and proper at this time.

The Duke of Windsor, when he was the Prince of Wales, did more than any one individual living to help make Race music and artists internationally popular. By his ardent support and enthusiastic patronage of certain artists of our race, who appeared in his country, he made them overnight successes, because, as the then Prince of Wales his stamp of approval and judgment of one's ability or the merits of things musical particularly, as far as American origin was concerned, was considered "tops."

From a young prince he was always especially fascinated by American Race music and artists. He also made many a white artist and musician internationally famous. In fact, any American artist, who ever visited England, always prayed that they would be favored by his patronage. And it never failed that any theatre or cafe in London that the Prince of Wales visited more than once to see the same show or artist, that show or artist was assured of success. And His Royal Highness has been known to go out of his way to visit the same show or cafe night after night until that particular artist or show caught on with the English public.

Aided Many Artists

Many an American artist, who had real merit but whom the English public were slow to understand, has been saved from returning home heart broken, by the timely endorsement of the Prince of Wales. Turning like magic, failure into triumph. I don't know but it seems he has been far ahead of the British public in understanding the American expression in music and drama. In fact he has discovered American talent and music that in America were not being noticed and caused that artist or song to go back to America with an English acclaim that assured its American success. While writing this article here in Cincinnati, one of the many American white artists of whom I have reference is playing here in this city. She went to England as a chorus girl and now is considered one of the world' greatest actresses, thanks to the Prince of Wales, who gave his enthusiastic support and encouragement, during her pioneering days as a student of drama in England. I refer to Miss Tallulah Bankhead appearing here at the Cox theatre in the Shakespearian production of "Anthony and Cleopatra."

Made American Song

The song, "Time On My Hands," was introduced in Ziegfeld "Show Girl,' a production that failed, and likewise the entire score as far as America was concerned. Some one of His Royal Highness' friends in America, as the story goes, sent their song copies of the score to England. The prince listened and took a fancy to "Time On My Hands." He asked for it at a certain cafe and the embarrassed orchestra leader did not have it.' Next day every publisher was running through American songs to see if they had inatd every orchestra leader and singer were rushing around like mad to find it. The next night the entertainer was ready with the song, every cafe cafe owner was waiting for the prince, each ready to signal the orchestra to start playing the song if His Royal Highness happened to visit that night. It was the theme song of every cafe in London. It swept the town like wildfire, word flashed to America, the orchestrations were rushed out in New York. Before long the song, that even the composer, Vincent Youmans thought was dead, had become an international hit. Miss Bankhead and "Time On My Hands" are only two out of hundreds of such instances.

Now as to the American blackman and his music in England, we commence after the world war as that was the beginning of a new order of things.

Got King Interested

Following the death of Lieut. James Reese Europe in 1919. which spelled finis to the proposed world tour of his famous 369th "Hell Fighters" band, the Southern Syncopated orchestra under the direction of Will Marion Cook were the ones destined to be the first ambassadors to reach England. Their appearance was instantly acclaimed by press and public; but it was the Prince of Wales who came continuously to see the performance, who was responsible in arranging **the greatest event that ever happened for the modern day Race musician, artist, and composers.** It was through the efforts of His Royal Highness, that a command performance was given in Buckingham Palace before His Majesty, the late King George V and the most conservative of all Britian's queens, Her Majesty Queen Mary.

Everything else that His Royal Highness has done since then has simply been a follow-up of this most historical incident . . .

True His Majesty, King Edward the VII, in 1908 commanded the appearance of "Williams and Walker" and their company and also the original Fisk Jubilee Singers but this is a new era, for everyone after the world's war was starting all over again. The American Negro's chief ambassadors to keep him in the limelight in the new world's shifting of affairs were destined to be his musicians and artists, and as early at ten months after the armistice was signed to have their banner of conquest flying at the Court of St. James was indeed some accomplishment. After twenty years we can now realize what a historical event that was . . . .

"Shuffle Along" in 1921 gave to the world "I'm Just Wild About Harry." The now present King and Queen of England, then the Duke and Duchess of York, had just been married. They wanted a tune to feature at their wedding reception and dance. They sent their 'Brother David' to choose for them. His choice was "I'm Just Wild About Harry." The Associated Press carried the news around the world. Over night sales for the song jumped to the thousands.

Met Florence Mills

C. B. Cochran, England's leading producer, was the first to bring Florence Mills and her revue to London, presenting it as a second act of his English revue, "Dover to Dixie." It was England's first mixed racial show. The Prince of Wales was there opening night. He acclaimed it and personally went back stage to congratulate the artists. Miss Florence Mills was immediately invited to social affairs in the highest of the English royal circles as was the custom for any artist so recognized by His Royal Highness.

Roland Hayes was struggling for recognition in England as our brave little pioneer of the concert field. The Prince of Wales arranged a command performance before Their Majesties, King George V and Queen Mary, and Mr. Hayes has never looked back. Others helped by the Prince of Wales' patronage and personal acclaim were . . . The Versatile Four (Mills, Haston, Archer and Tuck); Louis Mitchell, Layton and Johnstone; Leslie Hutcheson, Paul Robeson, Edith Wilson; Sidney Bechest, Alberta Hunter, The Black Birds productions; Josephine Baker, Four Harmony Kings; Marian Anderson; Carpenter and Hatch; Bill Robinson, Ethel Waters, Four Mills Brothers, Cab Calloway, Duke Ellington, Louis Armstrong and others.

The writer was not so fortunate on his first appearances in England. His Royal Highness was on a world tour the first time Sissle and Blake went over and the next time the royal family was in mourning the death of the late Queen Alexandra However, in 1930, when with his band at Ciro's exclusive club in London the writer filled a month's engagement, his prayers were finally answered. And how! During that engagement His Royal Highness honored him with his presence on many occasions and very often after the club had closed his orchestra would remain and play for His Royal Highness and a few private guests.

Invariably His Highness had an American dancing partner and as fine an exhibition of modern ballroom dancing as was ever played for was displayed by His Royal Highness in the privacy of this exclusive club.

Brought Out Royal Party

By far the greatest tribute ever accorded the writer's efforts was when one evening, the club, his band and himself was exceptionally honored by the Prince of Wales when he brought with him, his brother, Prince George, and Their Royal Highness, the Duke and Duchess of York, the present King and Queen of England. Anyone versed on the life of the royal family of England will know what a signal honor that was. The Duke and Duchess of York seldom visited social clubs. The management of Ciro's said 'never had so many of the Royal family ever been in any club at one time.' The maestro was doubly proud of the fact when His Royal Highness sent word that he had brought his brothers and sister-in-law especially to hear the maestro's interpretation of "Old Man River." On all his previous visits the prince had always asked for that song. The story of the oppression and tragedy of the Negro in America seemed to touch him and he followed every word and gesture with emotion. There was a most unusual serious expression on his face at the conclusion of the song. There seemed to be some resignation there, a determined resolution, a definite reaction.

For over 20 years it has been the writer's blessed privilege to have been one of his Race's many ambassadors of song. Singing the plaintive melodies born in the souls of his mothers and fathers. He has sung them for the highest and to the lowliest. Looking into the eyes of thousands and noting their reflections of the feelings within the souls of mankind, but never has he sung to one of such high royal birth who seemed to be so sympathetic, so understanding.

Friend of the Lowly

If God ever endowed one born of royal blood with the same spirit of humility and unselfishness as His son, Jesus Christ, it is the Prince of Wales, former King Edward, the Eight, now the Duke of Windsor.

As one among millions of others, I honestly believe in the sincerity of the Duke of Windsor and hail His Highness, as the greatest friend and champion, the common people ever had and a real friend of the American Negro. I pray my people will receive and honor him as such.

"ALL HAIL HIS ROYAL HIGHNESS, THE DUKE, AND HIS AMERICAN WIFE, HER GRACE, THE DUCHESS OF WINDSOR!"

CHAS. MANNEY IS HEARD IN LOOP RECITAL

Critics Predict He Will Have Brilliant Career After More Study

An appreciative audience gave Charles Henry Manney, baritone, a tremendous ovation at Orchestra hall Sunday afternoon when he appeared in recital. A well balanced program including French, German and Italian was presented by the

Singer, whose accompanist was Miss Marienne Jeffrey.

Mr. Manney displayed a fundamental rich voice throughout the program. His almost perfect diction and phrasing won a warm response from his audience particularly in the more familiar songs of his own language. This was especially true of a group of "traditional" spirituals.

With more sympathetic accompaniment, intensive study and earnest effort directed toward perfecting lyrics, Manney should go far. He has an instinctive musical sense that gives life to his songs.

The following comments were made by critics of the daily press:

"Charles Henry Manney sang a recital Sunday afternoon at Orchestra Hall with soul-stirring beauty of address so typical of the fine artists of his race—Janet Gunn, Chicago Herald and Examiner.

"Charles Henry Manney (Orchestra Hall Sunday afternoon) has a light and agreeable voice I should have thought was a tenor rather than a baritone, and his style is informal, yet it points in a good direction."— Eugene Stinson, Chicago Daily News.

"Charles Henry Manney, Negro lyric baritone, sang in Orchestra Hall yesterday afternoon for the benefit of the Good Shepherd Community center. His voice is meltingly beautiful. He must now develop a sufficient breath support to keep it from losing quality and wabbling off pitch. Properly directed, he can have a fine career."—Cecil Smith, Chicago Tribune.

"I heard Charles Henry Manney, Negro baritone, in but two of the many songs listed on his program in Orchestra Hall, and they were so admirably presented, with such beauty of tone, clear diction and excellence of style, that I left the hall with regret." — Herman Devries, Chicago American.

Bessie's Blues

The hangings parted and a great brown woman emerged—she was the size of Fay Templeton in her Weber & Fields days, and she was even garbed similarly, in a rose satin dress, spangled with sequins, which swept away from her trim ankles. Her face was beautiful, with the rich, ripe beauty of southern darkness, a deep bronze brown, like her bare arms. . . . She began her strange rites in a voice full of shoutin' and moanin' and prayin' and sufferin', a wild, rough Ethiopian voice, harsh and volcanic, released between rouged lips and the whitest of teeth, the singer swaying slightly to the rhythm.

Thus, in *Vanity Fair* in 1926 wrote Carl Van Vechten, pioneer literary drumbeater for U. S. Negroes. Author Van Vechten had just been to a vaudeville house in Newark, N. J. to hear the greatest of Negro blues singers, Bessie Smith. *Vanity Fair* added an innocent editorial note to his article: "Soon, doubtless, the homely Negro songs of love-sickness known as the Blues, will be better known and appreciated by white audiences." Actually, of course, Bessie Smith was old and revered stuff to many a U. S. jazz lover. But in 1926 she was at the height of her career, making nearly $2,000 a week. Last September, still trouping but almost forgotten by the U. S. public, which has in the past three years taken to hot music with an intensity surpassing even the mania of the late 1920s, Bessie Smith died after a motor accident in Clarksdale, Miss. Last week Columbia Phonograph Co. issued a Bessie Smith Album, containing re-pressings of six of the 80-odd records she made between 1922 and 1929.

Big (200-lb.) Bessie Smith was born some 41 years ago in Chattanooga, Tenn. At 12, as a protégée of "Ma" Rainey, pioneer blues singer, she was moaning in tent shows like the Rabbit-Foot Minstrels. With a big, vibrant voice which survived even her last hard-drinking days, she sang blues songs long before the War brought the blues (and jazz) north, lived to see strict blues singing yield popularity to the sophisticated torch singing typified by the art of Ethel Waters. But Bessie Smith left her mark on jazz. Hot instrumentalists like Benny Goodman and the late "Bix" Beiderbecke, listening to her in Chicago night clubs, never forgot the mood and timing of her songs, or the way she taught her accompanists to perform.

Columbia's Bessie Smith selections, from the numerous discs it cautiously labeled "race records" and ceased issuing

THE LATE BESSIE SMITH
". . . shoutin' and moanin' and prayin'."

about 1929, include: *St. Louis Blues,* simple and powerful, and *Reckless Blues,* accompanied by Louis Armstrong on the cornet and Fred Longshaw on a portable organ. Fletcher Henderson, who played the piano for her *Weeping Willow Blues,* with Joe Smith on the cornet, calls this the greatest blues record ever made. *Careless Love* is W. C. Handy's arrangement of what is almost a U. S. folk song. *Trombone Cholly,* with the late Trombonist Charlie Green playing among Bessie Smith's "Blue Boys," is a classic for all connoisseurs of the "sliphorn." For *Backwater Blues,* James P. Johnson, teacher of "Fats" Waller, furnishes an able piano accompaniment. Only three of the twelve sides in the Bessie Smith Album are devoted to Broadway songs: *Muddy Water, Alexander's Ragtime Band, There'll Be a [illegible] Time in the Old Town Tonight.*

Albany Ga. Herald
November 28, 1937

Roland Hayes Thrills Audience At Concert Here

Famous Negro Tenor Presented in Colorful Program By Local College.

Thrilling them with the fluency and ease of his performance, Roland Hayes commanded the enthralled attention of his audience in his concert Friday night.

The famous tenor was presented in the Municipal Auditorium by the Georgia Normal and Agricultural College, making it possible for South Georgians to enjoy a rare treat. It will be many a day before such an artist is heard here again.

Hayes's command of shading prevented each solo from monotony. He had an ease, a naturalness, an uplift that made each selection a separate and perfect jewel of song. The words were clear and fluent. His pronunciation and punctuation, handled with feeling and imagination, illumined and clarified the performance.

Hayes seemed to be one of the few singers who realize that the music is written for the words, and not the words for the music. His enunciation was so clear that there was never a hint of that slurring of sound that detracts from so many soloists' performances.

The singer's ability was complemented perfect by that of his accompanist, Percival Parham. It was a real thrill and treat to watch the liquid movements of the accompanist's hands as he played with surety and feeling.

Several of the selections on the program had been arranged by Parham. He was a real artist and a skillful musician.

In the selections which had their background in Negro traditions, both artists performed with understanding, interpreting clearly the real spirit of the music.

All of the encores chosen by Hayes had their roots in folk songs. They were: "You've Come a Long Way to Sit Down," "Every Time I Feel the Spirit," and "Water Boy."

In the first group Hayes sang were the following: "Alma Del Core" (Caldara); "When I Am Laid in Earth" (Purcell); "Pack, Clouds Away" (Handel) and "Adelaide" (Beethoven).

The second group was composed of two Franz Schubert numbers, "Eifersucht und Stolz" and "Der Jungling an der Quelle"; "Estrait de l'Enfant Prodique" by Debussy and "People Who Have Gardens," Helen Hopekirk.

Hayes opened his third group with "The Creation," a Negro sermon, and then sang "Dawn," by Dunbar, music by S. Coleridge Taylor; "Mother to Son," a poem by Hughes with music by his accompanist, Parham. The music setting for the closing number of this group, "Let Me Shine, O," also was by Parham.

Music-1937

Roland Hayes To Boston U. Staff

BOSTON, Oct. 15—From a barefoot boy, guiding a bull-neck-drawn plow on the Georgia farm of his widowed, slave-born mother, Roland Hayes toiled his way to the heights of world-wide musical fame. From that time, he has been a living chapter in musical history.

This week another honor came to him. He was appointed an instructor on the faculty of Boston university's college of music.

Mr. Hayes will coach advanced students in the tradition and interpretation of classical song. He will do this between concert tours of the United States, Canada and Latin America this winter.

Roland Hayes Affirms Title As Great Artist In Initial Concert

By LUCIEN H. WHITE

Roland Hayes, tenor, of Boston, Mass., came to New York City for the initial concert of the 1937-38 season, under the auspices of the New York Committee to Aid the Southern Negro Youth. Mr. Hayes sang at the Town Hall, 113-123 West 43rd street, on Saturday evening, October 9, at 8:30 o'clock, to a moderate-sized audience.

This delightful artist disclosed to his audience all of the unexcelled artistry of the past, including a masterly phrasing, clearcut pronunciation, and unquestionable ability in development of nuances. It was a varied program he presented, ranging from Bach airs to racial Spirituals.

The first Bach air was "Only Be Still," from the cantata, "Wer nur lieben Gott laesst walten," in English, and then followed "La pipe," from a secular cantata, in French. With these, in his first group, Mr. Hayes added Lotti's BPur discesti, B and a Suabian folk song, "The Lanthorn," arranged by Reimann. Handel's "Alma mia" from "Affloridante" was given as an encore.

Instead of giving the Spirituals as a last group, the singer sang them as a second offering, and they were "On Our Knees," "Bye and Bye," and "My God Is So High," to which was added a new song by Percival Parham, the accompanist, who set to music an excerpt from James Weldon Johnson's Negro sermon, "Creation,"—"I'll Make Me a Man."

As usual, Mr. Hayes singing of German lieder was an outstanding offer, and included Schubert's "Eifersucht und Stolz," "Dass sie gewesen," "Hark! Hark! the Lark' and "Du bist die Rue." A group of songs by Krein, Slonimsky and Griffes, and an arrangement by Villa-Lobos, a Brazilian African Chant, "Xango," closed the program. Mr. Hayes was given a tremendous ovation.

Jackson, Miss., News
October 14, 1937

Negro Colleges Reopen Popular Music Programs

The ninth series of programs by negro colleges of the state will begin Friday, October 15 at 3 p. m. These programs are arranged by the Southern Christian Institute of Edwards.

They consist of spirituals and folk songs and were so well received after the first series five years ago that the time was increased from 15 to 30 minutes. The first program will be given by the Southern Christian Institute. It will be broadcast from the special booth of WJDX at the state fairgrounds.

The schedule for the series is as follows:

October 15, Southern Christian Institute; October 28, Alcorn College; October 29, Mary Holmes Seminary; November 5, Prentiss Institute; November 12, Tougaloo College; November 19, Piney Woods School; November 26, Jackson College; December 3, C. M. and I. College; December 10, Campbell College; Dcember 17, Utica Institute.

ROLAND HAYES, TEACHER

NO NEWS OF THE week was received with more genuine pleasure than the announcement from Boston that Roland Hayes, noted concert tenor, would become a coach and instructor at Boston University's College of Music. Mr. Hayes was the first Negro to win national acclaim as a soloist with the Boston Symphony Orchestra and a concert artist throughout the nation. After more than a dozen years on the concert stage, he is still able to draw large followings wherever he appears, but now being as young as he once was and never of too robust health, there have been increasing rumors of his retirement. By his accepting the position as a coach in the "tradition and interpretation of classical songs" Mr. Hayes makes himself available to the younger singers of the nation, white as well as black. This is a good thing for a democratic nation.

But beyond the personal angle there is satisfaction in the news because Hayes represents the fruition of the hopes of those "missionary" teachers of the North who went South to enlighten the recently emancipated slaves. Only one generation removed from slavery, Mr. Hayes went from his home Georgia to Fisk University when his unusual talent as a singer so impressed the faculty and friends that he was urged to continue the development of his voice in New England and abroad. His success has rebounded to the credit of the Negro race and has more than justified the faith and sacrifices of those pioneer white teachers who sought to give the Negro all the training he could absorb.

The progress made by Roland Hayes from a Georgia plantation to Boston University is symbolic of the progress the Negro has made in this country, despite the handicap of racial prejudice and unequal economic opportunity.

To Sing in 'Aida' With Chicago Opera Company

CHICAGO.—(ANP)—The Chicago Civic Opera company has announced that it will star two colored singers in its presentation of "Aida" at the Chicago Civic Opera House here December 19. It will be the first time that two Negro singers have had important roles in the famous opera presented under the auspices of a major opera company.

Miss La Juna Rhea who Manager Paul Logene of the Chicago Civic Opera, acclaims as one of America's finest dramatic sopranos, will sing the title role, while the part of Amonasro her father will be sung by William Franklin, brilliant young baritone.

RUBY ELZY SPELLBINDS TOWN HALL AUDIENCE

NEW YORK, Oct.--(CNA)- Ruby Elzy, soprano, gave her first New York recital at Town Hall Monday night before a full house which with lusty enthusiasm called for one encore after another. Chicago Defender News Agency

Miss Elzy came to her task with a considerable background in various fields of artistic endeavor, for in addition to concert work in many parts of the country, opera, radio and the films have come into her province. Her greatest achievement was the creation of the role of Serena in the late George Gershwin's "Porgy and Bess." In the movies she appeared in the screen version of Eugene O'Neil's "The Emperor Jones." 11-13-37 New York Age

Among the numbers that were enthusiastically appreciated were the five Lieder by Brahms, "Depuis le jour," from Charpentier's "Louise," and a group of spirituals with which she closed the recital. William Lawrence presided at the piano.

Two Race Artists To Sing In "Aida" With Chicago Civic Opera Dec. 19

CHICAGO.—(ANP)— The Chicago Civic Opera Company has just announced that it will star two colored singers in its presentation of Aida at the Chicago Civic Opera House here December 19. It will be the first time that two colored singers have had important roles in the famous opera presented under the auspices of a major opera company.

Miss La Julia Rhea who Manager Paul Longone of the Chicago Civic Opera acclaims as one of America's best dramatic sopranos, will sing the title role, while the part of Amonasro her father will be sung by William Franklin, brilliant young baritone.

Contracts for the presentation which will be one of the regular opera season productions are to be signed this week by opera company officials and Mrs. Mattie Beasley, president of the Woman's Board of Provident Hospital which organization will sponsor the event.

Macon, Ga., Telegraph
October 14, 1937

Fellowship Won By Macon Singer

Charles Welch, 29 - Year - Old Negro, Goes to Juilliard

One of 46 winners of fellowships in the Juilliard Graduate School of Music in New York city is Charles Welch, 29, Macon Negro baritone, it was announced yesterday by Ernest Hutcheson, president of the school.

Welch joined a class of 171 students who were enrolled last Monday. He is the son of Lois Welch, seamstress of 603 Third avenue, Pleasant Hill. His father is dead.

Lois Welch said her son has been living for the last 15 years in Cleveland, Ohio, and New York. For the last three years he has been a student at the Cleveland School of Music, an adjunct of Western Reserve University.

Awards were made for study in composition, conducting, piano, violin, cello, flute and voice. Candidates for the fellowships were chosen in competitive tests held during the last two weeks. Candidates had to have an equivalent of a high school education and had to present letters of recommendation from former schools or teachers.

Chattanooga, Tenn. News
October 4, 1937

Chattanooga Negro Scores as Singer

Jesse Rowe, colored bass singer of Chattanooga, is making good in the East, according to reports received here by Mrs. J. Frank Cheek, his former teacher.

Rowe, a product of the city city schools, attracted wide attention locally on programs with his deep bass voice, and went to Philadelphia several months ago for further study and work, and after appearances on programs with Marian Anderson, noted colored contralto, his voice was given the soubriquet of "the voice of the age" by critics.

He has done work under Cecil Fanning and William King, the latter Miss Anderson's accompanist for more than seventeen years.

He has classes in New York City on Monday, Jamaica, Long Island on Tuesday and Philadelphia on Wednesday.

Efforts to obtain a scholarship for him for foreign study are now under way.

Raleigh, N. C., News & Observer
November 22, 1937

Story of a Song

Every friend of the Negro and particularly every lover of the Negro's songs would like to see that race receive credit for its contribution to life and song in America. But unless *The News and Observer* goes a long way off to find a mistake the Negro Year Book for 1937-39 makes an entirely false claim in connection with Stephen Foster's "Old Folks at Home." *The Toronto Globe and Mail* gives the Negro Year Book as source for the story of the song's origin:

There is the story of a slave woman on the banks of the Suwanee River, in north central Florida, who was sold into North Alabama. Yearning for the old home and its associations, she, as is the custom of her race, crooned her thoughts to music of her own imagining. Later, a better qualified musician set her words to music, and today the world has the beautiful "Way down upon the Suwanee River."

Unfortunately for that pretty tale the facts surrounding the writing of "The Old Folks at Home" are well known. Foster, who had a wonderful ear for the sound of words, merely sought a Southern river of two syllables to fit into his song. First he considered the Peedee, which runs out of North Carolina into South Carolina. Then he ran his finger down the map to Suwanee and misspelling it, put it into his song.

Newport News, Va. Press
December 5, 1937

NEGRO ENSEMBLE TO GIVE CONCERT

Spirituals And Classic Numbers on Mixed-Chorus Program at Trinity Church

A program of Negro spirituals and other choral selections will be presented Monday at 8 p. m. by the Newport News Choral club at Trinity Methodist Church. The concert is the second to be given this year by the club, and will be sponsored by the Virginia Asher Bible council.

The five groups of selections to be sung are as follows:

1. "You Going to Reap," "That Old Time Religion," "Rise and Shine," "Roll, Jordan, Roll," and "Oh, Wasn't dat a Wide River."
2. "A Wheel in a Wheel," "'Tis Me," "Where Shall I Be," "Study War No More," and "Every Time I feel de Spirit."
3. "Lord, I Want to be a Christian," "Were You There," "I am Seeking for a City," "Ride on Jesus," and "Want to go to Heaven."
4. "The Child Jesus (Tschiakowsky), "Honor, Honor" (Johnson), and "Largo" (Handel).
5. "Somebody's Knocking at Your Door," "'Most Done Trabbling," "Go, Mary, and Toll the Bell," "Babylon Falling," "I'll be There," and "Fare You Well."

The club is directed by Charles Flax, music professor at Hampton Institute.

Music – 1937

American Federation of Musicians.

Musicians Of Atlanta Given Charter No. 462

By Wm. FOWLKES

Atlanta Musicians received their charter Wednesday and the number is 462.

The movement, started several weeks ago, came to a climax with the granting of the official permit to operate under the rules of the Atlanta Musicians' Protective Association under jurisdiction of the American Fedeation of Musicians. Credit for maneuvering the organization of the music-players can be given to J. Neal Montgomery, of the well known aggregation, who sought the aid and counsel of the Georgia and Atlanta white organizer, had him come over to the first meeting and succeeded in starting the ball rolling.

With the charter, which is a pretty and impressive thing, membership cards. seals, receipt books of all natures, and all other materials necessary to the operation of a local were sent to be used in enrolling Colored musicians under the protective flag.

Some of the advantages of the Association include: better salaries to players; the ability to easily transfer to other locals throughout the country without high entrance fees; the adoption of a living minimum wage scale; increase in efficiency and performance of musicians; wider field for local employment; receipt of money from big out-of-town bands which has been going to the white local (a rule that visiting bands must pay a "toll" to the local); and others, too numerous to mention here. It has been estimated that around $400 has been paid in "tolls" into the treasury of the white local in the past three or four years.

Atlanta musicians have experienced difficulty in playing and performing in other localities due to non-union affiliation. One example is that of the well known Kemper Harreld, who went to Chicago to direct a group and had to pay $50 as union entrance fee before he was allowed to appear, according to reports. Entire orchestras and other groups have had similar experiences.

A meeting, scheduled to be held Sunday at the Top Hat, will be held on the same day at the Butler Street YMCA instead. At this time officers will be elected and cards distributed.

Music -1937

Association of Music Teachers in Negro Schools.

6

TEACHERS OF MUSIC FORM ASSOCIATION

Educators Organize New Group at Dillard University

Cable-Piano

NEW ORLEANS. — The Association of Music Teachers in Negro Schools was organized as an outgrowth of a music educators conference held at Dillard university during the Lower Mississippi Valley Music festival, held as one of the activities preceding the inauguration of President William Stuart Nelson.

Frederick Hall, director of music at Dillard, was elected president of the association. Other officers are Orville B. Moseley, Baton Rouge, vice president; Lucille Hutton, New Orleans, secretary; J. Harold Brown, Tallahassee, Fla. secretary.

Charter members are: Canalieri Butler, Mobile, Ala.

A. E. Carter, Mattye, Booker Peary, Orville, B. Moseley and Aquilla Matthews Rice, Baton Rouge.

Edgar Rogie Clark, Fort Valley, Ga.

Pearl V. Crawford, Natchez, Miss.

Bina R. Crawford and Jennie E. Lewis, Tougaloo, Miss.

Alice E. Creecy, Martin, Fla.

Jessie Dent, Thelma E. Dorest, Sister M. Elise, Sister M. Letitia and Sister Mary of Paraclete, New Orleans.

Dett In Attendance

R. Nathaniel Dett, Greensboro, N. C.

Helen A. Dixon, Mobile, Ala.

Newell Coleridge Fitzpatrick, Knoxville, Tenn.

Louyse C. Garrett, Newton.

Ruth Gillum, Little Rock.

Mr. and Mrs. James Gooden and Kermit Holly, Jackson, Miss.

Essie M. Groves, Kemper Harreld, Atlanta.

Frank Harrison and Catherine Van Buren, Talladega.

Harold White McCoo, Portia L. Trenholm, Montgomery.

Cora B. Person, Tulsa.

Helen E. Pryor and J. Harold Brown, Tallahassee.

Andrew Fletcher Rosemcnd, Tuskegee.

Ella Ruth Thomas, M. B. Chester, John Wilson, Carol Blanton, Lucille Hutton, Frederick Hall, New Orleans.

Gladys E. Thomas, Orangeburg, S. C.

Sarah B. Turner, Baker, La.

C. Ruth Upshaw, Austin.

Mark Fax, Augusta, Ga.

The next meeting of the association will be held at Florida A. and M. college at Tallahassee.

Executive Board

Executive Board: R. Nathaniel Dett, Kemper Harreld, Orville Moseley, Portia Trenholm, James Fletcher Rosemond, Mark Fax, Gladys Thomas, Newell Coleridge Fitzpatrick, Kermit Holly, C. Ruth Upshaw, Essie M. Groves and J. Harold Brown.

Upon the invitation of Professor Hall, teachers of music in high schools throughout the South came together and discussed, seriously and constructively, problems in connection with music education. These discussions were led by R. Nathaniel Dett, Kemper Harreld, J. Harold Brown and Orville Moseley.

Among the subjects discussed were: "Music in the College Curriculum," "Negro Music," "Popular Music and Jazz," "The Relationship of the Music Department to the Community," "Inter-School Concerts."

Forty-odd persons were present and responded to the introductory speeches of the leaders with enthusiastic discussions as instrumental and vocal performers respond to the direction of the inspired conductor.

The conference felt that a new respsonsibility faces the music teacher in high schools and colleges today as the demand to assist people to spend their leisure time profitably increases, and as administrators in education realize more generally that music is a necessary factor in the cultural development of every individual.

Canalieri Butler, Mobile, Ala.; A. E. Carter, Mattye Booker Pearry, Orville B. Moseley and Aquilla Matthews Rice, Baton Rouge, La.; Edgar Rogie Clark, Fort Valley, Ga.; Pearl V. Crawford, Natchez, Miss.; Bina R. Crawford and Jennie E. Lewis, Tougaloo, Miss.; Alice E. Creecy, Martin, Fla.; Jessie Dent, Thelma E. Dorest, Sister M. Elise, Sister M. Letitia and Sister Mary of the Paraclete, New Orleans.

R. Nathaniel Dett, Greensboro, N.C.; Helen A. Dixon, Mobile, Ala.; Newell Coleridge Fitzpatrick, Knoxville, Tenn.; Louyse C. Garrett, Newton; Ruth Gillum, Little Rock, Ark.; Mr. and Mrs. James Gooden and Kermit Holly, Jackson, Miss.;

Essie M. Groves, Kemper Harreld, Atlanta; Frank Harrison and Catherine Van Buren, Talladega, Ala.; Harold White McCoo, Portia L. Trenholm, Montgomery, Ala.; Cora B. Person, Tulsa, Okla.; Helen E. Pryor, and J. Harold Brown, Tallahassee, Fla.; Andrew Fletcher Rosemond, Tuskegee; Ella Ruth Thomas, M. B. Chester, John Wilson, Carol Blanton, Lucille Hutton, Frederick Hall, New Orleans; Gladys E. Thomas, Orangeburg, S.C.; Sarah B. Turner, Baker, La.; C Ruth Upshaw, Austin, Tex., and Mark Fax, Augusta, Ga.

Music Teachers Elect Officers

After Conference

5-8-37

NEW ORLEANS La.—The Association of Music Teachers in Schools, organized at the recent Lower Mississippi Music Festival here, elected Frederick Hall, president; Orville Mosely, vice president; Lucille Hutton, secretary, and J. Harold Brown, treasurer.

The executive board includes R. Nathaniel Dett, Kemper Harreld, Orville Mosely, Portia Trenholm, James Fletcher Rosemond, Mark Fax, Newell Coleridge Fitzpatrick, Gladys Thomas, Kermit Holly, C. Ruth Upshaw, Essie M. Groves and J. Harold Brown. 5-9-37

Charter members are:

Music - 1937

National Association of Negro Musicians.

ST. LOUIS WELCOMES MUSICIANS

Citizens To Be Favored With Week Of Finest

In Music Art In Program To Be Presented

8-20-37 St. Louis, Mo.

TENTATIVE PROGRAM

NATIONAL ASS'N OF NEGRO MUSICIANS, INC.

ST. LOUIS MISSOURI
August 20-27, 1937

Headquarters, Central Baptist Church

Friday, Aug. 20, 1937, 8:15 p.m.
National Students Scholarship Contest, Central Bapt. Church

Saturday, August 21, 1937

Presentation of a young pianist in recital by the National Junior Branch Association.

Sunday, August 22, 1937

11 A.M.—Appearance of visiting soloists and speakers in churches of both groups.

3 P.M.—Great Mass Meeting, Central Baptist Church, Mrs. Zenobia Shoulders Johnson, presiding. 8-20-37

1. Two minute welcomes, Organizations of the city.
2. Singing Mass Chorus (All city choirs) Directed by J. Wesley Jones, Chicago.
3. Donors Day Address, Lillian Jones Brown, Indianapolis.
4. Remarks by President
5. Introduction of National Officers.

SOCIAL ACTIVITIES

5 P.M.—Garden Party

8 P.M.—Trip to Municipal Opera (World's Largest Open Air Theatre) Title "Wild Violets"

Monday, August 23, 1937

CENTRAL BAPT. CHURCH

9:00 A.M.—National Board Meeting

11:00 A.M.—Formal opening of Convention

12:30 P.M.—Get-to-gether Luncheon and recess

GROUP PICTURE

2:00 P.M.—Business Session President's Address

4:00 P.M.—Children's Matinee

5:30 P.M.—Conference Unit, Committee Meetings

8:15 P.M.—St. Louis Night, J. Roy Terry, President of St. L.M.A., presiding. Presentation of Award to W. C. Handy

10:15 P.M.—Social Hour,

Tuesday, August 24, 1937

9:00 A.M.—Business Session

10:00 A.M.— Conferences, Orrin Suthern, II, Organist Tuskegee Institute, Ala., Director of Conferences and Clinics

Conference on The Teacher of Piano; David Carroll, Director of Music, John C. Smith University, Chairman of Piano Teachers Conference.

Leo C. Miller, pianist and Teacher, Director of the Miller-Furgeson Institute of Music, Guest Speaker.

11:00 A.M.—Conference on Negro Music and Musicians W. C. Handy, Clarence Cameron White, Leaders.

CONVENTION PICTURE

12:30 P.M.—Recess for Lunch

1:30 P.M.—Business Session

2:30 P.M.—Music in Recreation. Clarence Cameron White, National Music Director in Recreational Activities

3:00 P.M.— National Junior Branch Ass'n, Business Session Reports, Organization Election

4:00 P.M.— Recital, Advanced Students of Junior Branches

5:30 P.M.— Conference Units Committee Meetings

8:15 P.M.— National Branch Night, Part I

10:15 P.M.—Social Hour

Wednesday, August 25, 1937

CONFERENCE RESUMED

9:00 A.M.— Organists' Conference, J. Roy Terry, Director of Conference; Alfred Booth, Guest Speaker

10:30 A.M.—Conference for Artists and Concert Promoters

11:00 A.M.— Conference on School Music, Ethel Hoffman, Chairman; David Nyvall, Supervisor of Music, Chicago Public Schools, Guest Speaker

Title: "Demonstration in the Teaching of Choral Technique." 8-24-37

12:30 P.M.—Recess for Lunch

1:30 P.M.— Voice Conference Florence Cole Talbert, Director of Conference

2:30 P.M.— Conductors' Conference; Demonstration; Selecting a Choir, Alfred A. Johnson, Music Supervisor Schools of Washington, D.C. Conducting, C. Spencer Tocus, Music Supervisor, St. Louis, Mo. St. Louis, Mo.

4:00 P.M.— Program of Outstanding New Talent

5:30 P.M.— Conference Units, Committee Meetings

8:15 P.M.—Nat'l Branch Night, Part II

10:15 P.M.—Social Hour

Thursday, August 26, 1937

9:00 A.M.— Business, Reports of Committees

12:30 P.M.—Recess for lunch

1:30 P.M.— Election, Memorial Service, Adjournment

3:30 P.M.—Sight Seeing Trip

8:15 P.M.— Nat'l Night Program

10:30 P.M.—Formal Ball

FIGURES IN MUSICIANS CONCLAVE

J. WESLEY JONES
Executive Sec'y, N.A.N.M.

CLARA K. HILL
Rec. Sec'y, N.A.N.M.

CARL DITON
Past Pres., Chr. Outstanding Talent and New Compositions Program

CLARENCE CAMERON WHITE

FIGURES IN MUSICIANS CONCLAVE

GEORGE HUTCHISON
Treasurer, N.A.N.M.

MRS. LILLIAN LeMON
Past President

MME. FLORENCE COLE-TALBERT

MRS. EFFIE DITON
Chr. of Convention Credentials

ELSIE HALEY GORDON
Nat'l Scholarship Chr.

ELIZABETH COLEMAN
Mem. Bd. of Directors, N.A.N.M.

Music - 1937

National Association of Negro Musicians.

MUSICIANS OF NATION MEET IN ST. LOUIS

Mound City Host to Another Annual Convention; W. C. Handy Guest

By SAMUEL P. BILLS

ST. LOUIS.—(Special)—Following in the wake of fraternal and medical conventions came the National Association of Negro Musicians Inc. with hundreds of delegates drawn to the city Sunday, August 22, for a five-day session at the Central Baptist church, Washington Tabernacle and to enjoy a round of teas, socials, banquets. J. Roy Terry and the St. Louis Music Association were hosts.

Sunday afternoon, April 22, at 3 p. m. at the Central Baptist church where the noted organist and director, J. Roy Terry, is choirmaster, the first general mass meeting was held. Mrs. Zenobia Shoulders Johnson, outstanding citizen, former teacher, who is chairman of the citizen's committee, presided. The Rev. George E. Stevens, venerated and retired pastor of the Central Baptist church, delivered the invocation.

Welcome addresses came from Mrs. Anna Russell Garner, proxying for Mrs. T. J. Nevins, for the business organizations of the city, of which there are 132; Mrs. Leona Evans, for the social service departments of the city; J. E. Anderson, in behalf of education; Rev. S. M. Riley on the behalf of churches, and the response came from Leroy H. Godman, general counsellor of the National association.

The national president, Camille L. Nickerson, a member of the Howard university faculty was presented by J. Roy Terry and in turn introduced the other national members.

Splendid music was given under the direction of the J. Wesley Jones, nationally known choir director.

Handy Honored

A packed house greeted the visitors Monday night at Washington Tabernacle Baptist church where the presentation of an achievement plaque to W. C. Handy, famed writer of the blues, took place. The presentation was made by Miss Arsania M. Williams, vice president of the National Federation of Colored Women's clubs, club woman and civic worker. Miss Williams paid tribute in glowing terms to the genius of Handy, stressing the universal appeal of the work he has done.

Handy, upon acceptance of the plaque, touchingly brought out episodes of his life and briefly traced the history and reason for his writing these rhythmic masterpieces. He reminisced of his early attempts at music and said that he felt that, if for no other reason than that of associating the song with the city of St. Louis his music should be successful. He told the audience that the "St. Louis Blues," "Memphis Blues," "Beale Street Blues" and the many others were not written in frivolous fashion but have all the melody, the emotion, the masterful quality of heavier music.

"I say these things," continued the eminent composer, "because I want the younger people to catch an inspiration." A rousing round of applause followed his short address.

Vada Easter Scores

Another outstanding part of the program was the playing of the Von Weber concerto, with Vada Lee Easter, child prodigy, student at Webster college, at the first piano, and her mother, Mrs. Bennie Parks Easter, leading musician and teacher, at the second. The audience was spellbound from the beginning of the piece. Vada Lee was called four times for bows.

A splendid female chorus sang with Mrs. Walter Elsford directing. C. Spencer Tocus directed a male chorus. A string ensemble under the supervision of J. Roy Terry played pieces from the masters. A splendid tribute was paid to the late N. Clark Smith when a large chorus, J. Roy Terry directing, sang his "Prayer From Emancipation."

The junior students' concert was given Monday afternoon with a large and appreciative audience. Mrs. Eva Smith Wilkerson, local director of juniors, was in charge.

Tuesday morning, August 24, a conference was held with Orrin Suthern of Tuskegee, director of conference and clinics, in charge and with David Carroll, Johnson C. Smith university, chairman of piano teachers, and Leo C. Miller, pianist and teacher and director of the Miller-Ferguson Institute of Music as guest speakers. At 11 a. m. W. C. Handy and Clarence Cameron White led the discussion on Negro Music and Musicians.

At 2:30 Tuesday Clarence Cameron White, national director o music in recreation, spoke. Report were made and committees appointed. At 4 p. m. the advanced students of junior branches played A playlet on the "Negro Woman in Music" was given. Sophia Hurt accomplished daughter of Mrs. Beatrice Hurt and pupil of Myrtle Burgess of St. Louis played the Prelude in G. Minor of Rachmaninoff.

Branch Night

"National Branch Night" was Tuesday at 8:15 with Orrin Suthern of Tuskegee presiding. Those representing were: Celestial choirsters St. Louis; Martha C. Johnson, Detroit; Laurence Jones, Columbus J. Harrison Thomas, Kansas City Kas.; Nelle Dobson Plante, Detroit Vivian S. Brown, Kansas City, Mo. Frances Ross, Hartford, Connecticut, and the Chicago Ensemble Music club, Ruth Henderson director.

Conferences were resumed Wednesday. The organists' conference was led by J. Roy Terry of St Louis; artists, Alfred Booth; school music, Ethel Hoffman and David Nyvall; voice, Florence Cole Talbert; conductors C. Spencer Tocus and Alfred A. Johnson of Washington.

New Compositions

Outstanding talent and new compositions night was Wednesday August 25, at 4 p. m. Those taking part were: Billy Holland, Evansville, organist; S. Luberta Woodfolk, soprano, Detroit; Udell Jones violinist, St. Louis; Iona Berry, soprano, Indiana; Iantha Ramsey, soprano, Kansas City, Kas.; William Haithcox, violinist, Columbus; Crispus F. Roberts, flutist, Helen T Best, Evansville; Venoris Mae Williams, pianist, Chicago; Mildred Lindsay, soprano, Wichita, Kas. Talbert Collins, tenor, Detroit Charles H. Tolliver, pianist, Columbus; Bernice Griffin White, contralto, Detroit; Anna K. Lewis, soprano, Indiana.

National Branch Night was continued Wednesday night. Those taking part were: Jerene Gurley Macklin, Florence Shumake, Talbert Collins, Frank V. Foster and Erma Morris, comprising the Detroit Choral society; Virginia Higgins, Billie Holland, Indiana; Elizabeth Coleman, dramatic soprano Galveston; Walter Ledbetter, violinist, St. Louis; Lula Thomas, Chicago; Josephine C. Inniss, Chicago; Florence Cole Talbert, internationally known soprano, Memphis; Jennie Rowland, St. Louis, pupil of the Juilliard school of music and former student of Prochowski; and Ethel Kirk, Indianapolis.

The election of officers was scheduled for Thursday afternoon at 1:30.

National Night was Thursday also. Those who took part were Mabel Roberts Walker, outstanding contralto of Chicago; Thomasina Talley McLemore, nationally known pianist of St. Louis; Kathleen Forbes, member of the Associated American Guild of Organists, Cleveland, and C. Spencer Tocus, outstanding conductor and director of the National convention chorus.

Delegates were:

Bertha Crump, Indianapolis; Clara Reese Kirk, Indianapolis; Mrs. Margaret Rideout, Detroit; Roscoe R. Polin, Indianapolis; Cecile Roberts, Indianapolis Alice Creecy, Memphis; Constance B Fisher, Williamsport, Pa.; Lella M. Fisher, Williamsport, Pa.; Miss Ethel Kirk Indianapolis; Iona Berry, Indianapolis William E. Best, Evansville; Mrs. B. K. Thomas, New York; Millie Hynson, Detroit; Lillian Johnson, Detroit; Mildred Bolden, Evanston; N. H. Holloway, Detroit; Arnetta Gravely, Knoxville; S .L. Woodfork, Detroit; Mrs. S. B. Moore, Chicago; Alyce Martin, Chicago; Mrs. W. E. Taylor, Houston Bernice Rogers, Evansville; Eunice Meriweather, Indianapolis; Robert E. Jones, Indianapolis.

Mrs. F. McCleave, Memphis, Mrs. T. T. Best, Evansville; Virginia Higgins, Evansville; Mrs. N. D. Plant, Detroit J. W. Jones, Chicago; L. H. Godmon, Chicago; George H. Hutchenson, Chicago; Clarence Simpson, Galveston; Mrs. E. A. Thornhill, New Orleans, Woody Spight, Indianapolis; Mr. J. Macklin, Detroit; Bernice White, Detroit; Fred Haslewood, Indianapolis; Mattie C. Davis, Kansas City, Kas.; Minnie L. King Indianapolis; Elma Alsup, Ft. Wayne I. P. Tittle, Chicago; Della Hudson Chicago; Roosevelt Squires, Indianapolis J. W. Coleman, Galveston; T. C. Stone Chicago; Anna Lewis, Evansville; Billy Holland, Evansville; Crispus Roberts Evansville; Mrs. E. S. Hyte, Terre Haute; Mrs. L. Brooks, Indianapolis Mr. and Mrs. N. B. Franklin, Knoxville Mrs. A. L. Mynatt, Knoxville; Lelia Simpkins, Indianapolis; Mildred Lindsay, Wichita; Mrs. P. Lewis, Indianapolis; H. L. Grant, Washington; F. J. Millis, Brooklyn; C. A. Lee, Chicago; Lena Eustace, Margaret Jackson, Pittsburgh; Lettyce Terry Bradford, Cincinnati; Mrs. W. M. Dawson; Mr. and Mrs. Carl Diton, New York; D .S. Winston, Wichita; Mrs. M. C. Dawson, Pittsburgh; Walter Dawson, Pittsburgh; H. C. Moses, Columbus; Viola B. Darley, Little Rock; Marjorie Tucker, Kansas City Josephine C. Inniss, Chicago; Hazel Giles St. Louis; Thelma F. Bailey, Galveston O. A. Fuller, Prairie View; R. A. Henry, Pawhuska, Okla.; Frances Ross Hartford, Conn.; J. H. Thomas, Kansas City, Kas.; George Pierson, Kansas City, Kas.; Robert Brown, New Brighton, Pa. Mayme Tate Grimes, Detroit; Clinton Gibbs, Cincinnati; Lavoy Hopper, St Louis; Gladys Nelson, Chicago; Dr. E W. Taylor, Houston; Mr. and Mrs. C Billingsby, Chicago; L. F. E. Watson Columbus; Mrs. L. LeMon, Indianapolis Camille Nickerson, Washington.

HONOR HANDY AT MUSICIANS ANNUAL MEET

Delegates Come From All Parts Of Country To National Confab

By MAUDE ROBERTS GEORGE

ST. LOUIS, Aug. 27—(Special)—W. C. Handy, noted composer, famous because of his "Beale Street" and "St Louis" blues, was honored here Thursday night by delegates and distinguished guests at the annual session of the National Association of Negro Musicians.

The tribute to Handy was one of the features of the conclave which was voted the best in years. Few states were without representation at the convention.

The session started with a boom Sunday night when thousands of musicians of both races attended a mammoth mass meeting and heard a well trained chorus under the direction of J. Wesley Jones, past president.

Monday night was St. Louis night, and the following soloists appeared: Elsie Haley Gordon, soprano; LaVada Easter, pianist; St. Louis symphonic string orchestra, J. Roy Terry, conductor; Ladies vocal ensemble, Mrs. Walter Elsford, director; Celestial choristers, C. Spencer Tocus, conductor, and the combined choirs under the direction of J. Roy Terry. The mayor was present and spoke on this program.

Honor Handy

Thursday night, which is known as national night, brought to a close the programs of the session. Mrs. Thomassinia Talley McLemore, graduate of Fisk pianist; Mable Roberts Walker, contralto, gold medal winner from the American Conservatory of Music, Chicago; Kathleen Forbes, organist, fellow of the American Guild of Organists, and the convention chorus, directed by C. Spencer Tocus, appeared. W. C. Handy, composer and publisher was honored by St. Louis upon that evening with a special token of appreciation of the fame he has brought to St. Louis. Dr. Clarence Cameron White and Dr. Nathaniel Dett, past presidents and internatioanlly known composers, were present.

One of the features of the convention was the contest for the two scholarships to be awarded at the convention. One to the amount of one hundred dollars and the second fifty dollars.

The folowing efficient local committee did an exceptional job and followed the suggestions given by the executive secretary, J. Wesley Jones, when he visited St. Louis a few weeks ago: registration and finance, Mrs. Bennie Parks Easter; housing, Mrs. Walter Elsford; program, Lovetta Henson; choral, G. S. Tocus; decoration, E. J. Barbour; luncheon, Mrs. W. J. Turner; hospitality and information, Elsie Haley Gordon; ushers, Virgil Boulware; sight-seeing, James Harris.

Prof. Harreld New President Of Musicians

By GAMEWELL VALENTINE

Kemper Harreld was unanimously elected president of the National Association of Negro Musicians at the annual convention held in St. Louis, Mo., last week.

Mr. Harreld, who had not planned attending this year's convention, the first he would have missed since the association was found-ed, received a telegram Wednesday from the association's board of directors asking that he come to St. Louis immediately to the convention which had already been in session a day or two. He left Atlanta the same day, arriving in St. Louis Thursday. Election of officers of the N. A. N. M., took place Thursday evening, at which time Mr. Harreld was elected president to succeed Camille Nickerson, of New Orleans, La., and of the music department of Howard University.

Kemper Harreld, well known musician, artist and teacher, heading the departments of music of both Spelman and Morehouse Colleges, has been an active member of the association, serving on important committees, and at the time of his election as president, was a member of the board of directors. He is recognized by the leaders in the field of music at home and abroad. He and his highly educated wife, Mrs. Claudia White Harreld, visited Berlin, Germany prior to the World War, where he engaged in special study of the violin with the late Eberhardt.

He holds the degrees of Mus. B., and M. A., and has developed many outstanding instrumentalists, who, among the most recent, are Carol Blanton, of Dillard University's music department, New Orleans, La., and his daughter, Josephine Harreld, in charge of music at Bennett College, Greensboro, N. C. Both of these young women artists, pianists, are high ranking graduates of the Institute of Musical Art of the Juilliard School of Music, New York City.

The new president of the National Association of Negro Musicians has made and is still making a sound contribution in music to the city of Atlanta.

Other eminent musicians who have served as presidents of the Association are Clarence Cameron White and R. Nathaniel Dett.

MEETING WAS ATTENDED BY LARGE GROUP

Artists From All Sections of Country Appear on Programs

Saint Louis waited twenty-four years to give an award to the composer of the famous blues bearing its name, W. C. Handy. The presentation of a plaque to the composer of the St. Louis Blues Monday night at Washington Tabernacle Baptist Church before a capacity crowd of 2000 people by Miss Arsania Williams, and the response by the composer, was among the outstanding events of the eighteenth annual session of the National Association of Negro Musicians, Inc.

The convention came to a close Thursday after four days of inspiring and productive programs in the field of music. There were 150 delegates from [illegible] of the country.

Mass Meeting Sunday

The following visiting delegates to National Association of Negro Musicians appeared as soloists at the different churches Sunday: Miss Margaret Montgomery, winner of the 1937 National Scholarship for voice—St. Paul A. M. E. Church; Miss Ethel Kirk of Indianapolis, Ind., at Lane-Tabernacle; Mrs. Florence Cole Talbert of Memphis, Tennessee, at Central Baptist; Mr. William Washburn of Memphis, Tennessee-Washington Tabernacle, Mrs. Helen Best of Evansville sang at St. James and Metropolitan AME; Miss Bernice White of Detroit, Mich.-First Baptist; Miss Anna Lewis of Evansville, Ind.-Beree Presbyterian; Miss Lelia Simpsons of Indianapolis, Ind.-Scruggs Memorial; Mr. C. Clinton of St. Charles, Mo.-Christ Church Cathedral and Wayman Temple; Billie Holland of Evansville, Ind.-Antioch; Miss Frances Ross of Hartford, Conn., and Mr. Carl Dixon of New York City-Calvary Baptist.

Handy Speaks

Mr. Handy in his address Monday night told of his hardships in attaining success and how he valued and treasured his musical gift. He told how he received his inspiration to write the Saint Louis Blues while broke and homeless on the Mississippi levee in 1914. His success, he stated, did not come without training and hard work. He stated that Negro music was the basis of nearly all the symphonic arrangements in American music and that the music for the nation's folk lore is the greatest of any art in America.

Program Holds Interest

Besides awarding the plaque to Mr. Handy Monday night, which was St. Louis night, an interesting program was conducted by local artists including the Symphonic String Orchestra, J. Roy Terry, conducting; J. Harris, Concert Master; Ladies Ensemble, Mrs. Walter Elsford, conducting and St. Louis Combined Chorus, J. Roy Terry, conducting. The National Branch night programs on Tuesday were inspiring.

Wednesday morning David Nyvall (white), recently appointed Superintendent of Music in Chicago Public Schools gave a very constructive talk on "Teaching Music In Public Schools," using the entire convention as a classroom. Leo Miller, head of Ferguson-Miller School of Music gave an outstanding talk on "Piano Music and the Beauty of the Art." A conference on Negro Music and Musicians with W. C. Handy and Clarence Cameron White, leaders; Conference on the Teacher of Piano, David Carroll, Director of Music, John C. Smith University; Organists' Conference, J. Roy Terry, director of conference; and School Music by Ethel Huffman and Selecting a Choir by Alfred Johnson were outstanding.

The final National Night program was held Thursday at 8:15 p. m.

From the opening of the convention from the Scholarship contest Friday night to the National Artist night, sessions were triumphant. The convention was filled with the finest of music artists, not only national, but local participants, taking part in the programs which were conducted each night. The city responded with capacity attendance and showing high appreciation. The conferences, business sessions and addresses during the convention were other things of much value.

Scholarship Contest

The National Scholarship Contest held at Central Baptist Church under the direction of the National Director of Scholarship Contest, Mrs. Elsie Haley Gordon was well attended. The students that gave numbers on the program did them so very well it was difficult for the judges to make a decision. Those who competed for the voice section were as follows: Lavina White, New York City; Mildred Lindsay, Wichita, Kansas; Arlington Grant, Montgomery, Washington, D. C.; Roderick Palmer, Houston, Tex.; St. Louis, Mo.; Margaret Mont. those who competed in the piano section were as follows: Ola Gaston, Chicago, Ill.; Annie Dolly Thomas, New York City; Cecile Roberts, Dayton, Ohio; Audrey Stevens, Williamsport, Pa.; Kenneth Hawkins, St. Louis, and Geo. Pierson, Kansas City, Kans.

The judges for this contest were Leo C. Miller, head of Miller Ferguson, School of Music; Clay Ballew, Voice and Piano Instructor, Washington University and Mable O. Story former Supervisor of Public School Music in St. Louis, Mo.

More than two hundred people attended the affair. Margaret Montgomery, 18, a mezzo-soprano of Washington, D. C., won the first place in voice, and Arlington Grant, 16, of Cook avenue, a baritone, placed second in the voice contest.

The piano contest ended in a tie, with the judges unable to choose between George Pierson, 20, of Kansas City and Miss Cecile Roberts of Dayton, Ohio.

Officers Elected

LaVade Enster of St. Louis was elected president of the Junior Department Tuesday, with Zanolia Bracy, Chicago, named vice president and Ruby Spight, Indianapolis, secretary.

Kemper Harrold of Atlanta, Ga., has been elected President of the senior National Music Association. Other officers are J. Roy Terry, vice president, Saint Louis, Mo.; J. Wesley Jones, executive secretary, Chicago, Ill.; Clara K. Hill, recording secretary, Indianapolis, Ind.; George Hutchinson, treasurer, Chicago, Ill. Board of Directors: Chairman, Elizabeth Coleman, Galveston, Tex.; Orrin Routhern, Tuskeegee, Ala., and Pearl Franklin, Knoxville, Tenn.

The Kansas City Branch of the National Music Association will be host to the National body at Kansas City, Kans., in 1938.

Music-1937

National Association of Negro Musicians.

ST. LOUIS TO BE HOST TO MUSIC GROUP

Elaborate Program Being Outlined by Local Official Staff

ST. LOUIS. — (Special) —One of th most outstanding organizations of the country, the National Association of Negro Musicians, will convene here Monday, August 23, for a five-day meet, at which time several of the world's renowned Negro artists, many of the country's better known musicians and a large number of promising young people will present their talent to the hundreds of persons who are expected to hear them.

St. Louis, rapidly becoming known as a convention city, host to the group in 1927, is making plans to excel the fine record established then. A complete and detailed program is being prepared under the direction of Miss Camille Nickerson, national president, Washington, and J. Roy Terry, president of the local setup.

Juniors Stressed

Particular emphasis is being placed on the junior branches, which, under the direction of Mrs. Lillian Lemon, are doing splendid work. At the Detroit national in 1936, a scholarship contest was held and awards of $100 and $50 made to students giving the best performances.

The scholarship contest this year will be held on August 20. Mrs. Elsie Haley Gordon, in charge of the local program for scholarships, is urging those in charge of junior branches to submit names or performers, compositions and composers not later than August 13, to her home 1316 Piffott avenue, East St. Louis.

The national junior program will be held Monday afternoon, August 23. The advanced pupils will be heard on Tuesday afternoon, August 24.

Committees Named

Headquarters for the convention will be opened at Central Baptist church, where J. Roy Terry, president, is organist and director. The church is located at Ewing and Washington streets near one of the busier Negro sections of the city.

Committees for the national meet are: Luncheon: Mrs. W. J. Turner, chairman; Mrs. Lee Bennett, Mrs. Alma Caldwell Armstrong, Miss Beatrice Hill, Mrs. Lucy B. Williams, Miss Rosie Barbour, W. C. Talbert.

Reception and hospitality: Mrs. Elsie Haley Gordon, chairman; Mrs. Fatima Harris, Mrs. Lee Bennett, Mrs. Alma Caldwell Armstrong, Mrs. J. L. Russell, Mrs. Mary Broussard, Mrs. Ruth Rowland Wheeler, Mrs. Cannon, Leroy Pitcher, Maurice Grant, Mr. Duke, Mrs. E. L. Fearns, Miss Jennie Rowland, Miss Ella Robinson, Mrs. Bervie Gilbert, E. Julius Barbour.

Finance: Mrs. Bennie Parks Easter, chairman; Miss Jeanette Irving, E. D. Hamilton, Miss Anna B. Thomas, Miss Bessie Coleman, James Harris, Miss Jennie Rowland.

Tickets and advertising: Miss Loveta Henson, chairman; Miss Rosie Barbour, Mrs. B. K. Allen, Mrs. Clara Patterson, Miss Elnora Simon, Miss Margaret Hunter, Miss Callie Taylor, Mrs. Carolyn E. Whitted, Mrs. Maria Simpson.

Housing: Mrs. Eliza E. Elsford, chairman; Mrs. Viola Harris, Miss Alleda Ward, Miss Elma Ellis, Mrs. Margaret Simmons.

Registration: Mrs. Bennie Parks Easter, chairman; Miss Jeanette Irving, Miss Alleda Ward, Mrs. Lucy B. Williams, Miss Bertha Black, Miss Beatrice Hill.

Citizens committee: Mrs. Zenobia Shoulders Johnson, chairman.

Cars and sightseeing: James Harris, chairman; W.K.L. Moore.

MUSIC LEADERS IN NAT'L CONCLAVE

OFFICERS OF THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS which will convene in St. Louis August 22 to 27.

Camille L. Nickerson, president, Howard University, Washington, D. C.; Kemper Harreld, vice president; J. Wesley Jones, executive secretary, 4100 South Parkway, Chicago, Ill.; Clara K. Hill, recording secretary; George Hutchison, treasurer; Leroy H. Godman, general counseller; Elsie Haley Gordon, national scholarship chairman, St. Louis, Mo.

Board of Directors: Mary Cardwell Dawson, director of branches, 7101 Apple Avenue, Pittsburg, Pa.; Orrin Suthern, editor of bulletin, Tuskegee Institute, Tuskegee, Ala.; Elizabeth Coleman, Galveston Texas; Effie Ditton, New York City, N.Y.; Lillian Jones Brown, Indianapolis, Ind.

Past Presidents, Henry L. Grant, founder; Clarence Cameron White, Dr. R. Nathaniel Dett, Carl R. Diton, J. Wesley Jones, Lillian M. Lemon, and Maude Roberts George.

Officers and Committee of Local Association

St. Louis Music Association: J. Roy Terry, president; Mrs. Walter Elsford, vice president; Bennie Parks Easter, treasurer; Jennette Irvin, secretary; Bertha Black, corresponding secretary; Elsie Haley Gordon, Scholarship; James H. Harris, chairman advisory board; Eva Smith Wilkerson, junior director.

Citizen's Committee: Mrs. Zenobia Shoulders Johnson, chairman; Mrs. Blanche Tucker, vice-chairman; Mrs. Freeman Martin, recording secretary; Mrs. Blanche Anderson, treasurer; Mrs. Beulah Keith Allen, corresponding secretary; Mrs. Julia Thomas, social; Mr. Charles J. Gates, publicity; Att'y Sidney R. Redmond, finance.

Committee Chairman: Registration and Finance, Bennie Parks Easter; Housing, Mrs. Walter Elsford: Program, Loveta Menson; Choral Work, C. Spencer Tocus; Decoration, E. Julius Barbour; Luncheon, Mrs. W. J. Turner: Hospitality and Information, Elsie Haley Gordon; Ushers, Virgil F. Boulware; Sight-seeing and Cars, James H. Harris.

CONVENTION MUSIC EVENT THIS FRIDAY

Scholarship Contest At Central Baptist Is The Preliminary

By Bertha M. Black

From the report of the chairman of the Housing Committee, Mrs. Walter Elsford, the Eighteenth Annual Convention of the National Association of Negro Musicians has promise of being one of the largest in the history of the association. Mr. J. Roy Terry, chairman assisted by the vice-chairmen, Mrs. Walter Elsford and the various committees has spared no pains in trying to make this meeting one long to be remembered.

Miss Camille L. Nickerson, teacher at Howard University of Washington, D. C., and National president will preside at the convention. The past presidents who will attend are as follows: Clarence Cameron White, Dr. R. Nathaniel Dett, Carl Diton, J. Wesley Jones, Lillian LeMon and Maude Roberts George.

Central Baptist Church located at Ewing Ave. and Washington Blvd will be the headquarters for the convention. Registration will take place Friday and Saturday under the direction of the chairman, Mrs. Bennie Parks Easter.

Meetings Organized

The business sessions will get under way Monday morning. Preceding the opening of the convention proper there will be a National Board Meeting of all officers.

Mr. Orrin Suthern, Editor of the National Music Bulletin, and teacher at Tuskegee Institute will be in charge of a series of conferences in the various fields of music. The persons who will assist him are as follows:

Public School Music Section—Chairman—Miss Ethel Huffman; Guest Speaker—Mr. David Nyvall.

Voice Section — Chairman—Guest Speaker— Mrs. Florence Cole Tolbert.

Conductor's Section—Chairman—Mr. C. S. Tocus; Guest Speaker—Mr. Alfred A. Johnson.

Organ Sections—Chairman—Mr. J. Roy Terry; Guest Speaker—Mr. Alfred Booth.

Piano Section —Chairman—Guest Speaker—Mr. Leo Miller.

Negro Music and Musicians—Chairman—Mr. W. C. Handy; Guest Speaker— Mr. Clarence Cameron White.

Music and Recreation —Clarence Cameron White, National Director of Recreational Activities.

Monday ... Tuesday After noon ... be given over to the Junior Section under the direction of the National Director Mrs. Lillian LeMon for recitals and business sessions. Mrs. Eva Smith Wilkerson, director of the local junior group will assist with this section.

Scholarship Contest This Fri.

The public is urged to attend the National Student Scholarship Contest Program to be given at Central Baptist Church Friday Evening at 8:15 p. m. at which time students from all the various branches will compete for the $300 offered in scholarship for the best performances in voice and piano. Kenneth Hawkins, student of Mrs. Bennie Parks Easter will represent the local branch on this program. Mr. Hawkins ... one of St. Louis promising musical students. This program is in charge of the National Director, Mrs. Elsie Haley Gordon member of the St. Louis Branch.

Mass Meeting Sunday

Sunday afternoon a public mass meeting will be held at Central Baptist church at 3 p. m. Mr. J. Roy Terry, president of the local will preside. The meeting will be opened with the singing of the National Negro Anthem. There will be five-minute welcome addresses from the various organizations of the city. The Mass Church Choir Choruses will be directed by the guest conductor Mr. J. Wesley Jones, famous choirmaster of Chicago, Illinois. Miss Camille L. Nickerson, National president will introduce the National officers.

St. Louis Night, Monday

The citizens of St. Louis will have the opportunity of seeing and hearing the best in the way of local talent "St. Louis Night" Monday at Tabernacle Baptist Church, Washington and Compton Aves.

The outstanding feature of this program will be the presentation of W. C. Handy Award. Mr. Handy has made St. Louis Nationally and Internationally known through his writing of the "St. Louis Blues."

PROGRAM

Prayer ... (Hear ye of Emancipation)
N. Clark Smith
(In Memoriam)
St. Louis Combined Church Choirs
J. Roy Terry, Conductor
Serenade in Four Movements ... Mozart

St. Louis String Orchestra
J. Roy Terry, Conductor
a. Somebody's knocking at Your Door ..... Dett
b. Thy Beaming Eyes . McDowell
Ladies Ensemble
Mrs. Walter Elsford, Conductor
Piano Concerto (Two Movements)
Tempo-di-Marcia
(Assai Presto) .. Von Weber
LaVada Easter, child Pianist
Bennie Parks Easter at 2nd Piano
Presentation ... Handy Award
Mayor B. F. Dickmann
a. This Ole Hammer .... Work
b. Just You ..... Burleigh
St. Louis Male Chorus
J. Roy Terry, Conductor
Vocal Aria ..... Myerbeer
Elsie Haley Gordon, Soprano
J. Roy Terry at the Piano
O Southland ..... Johnson
St. Louis Combined Church Choirs
J. Roy Terry Conductor

Branches To Give Programs

Tuesday and Wednesday will be held the Branch Night Programs at Central Baptist Church.

On Wednesday afternoon the New Talent and New Composition programs will be given at Central Baptist Church.

National Artist Thursday

National "Artist Night Program" will be held Thursday night at Sheldon Memorial, 3644 Washington Blvd.

Those that will appear on this program are as follows:

Mrs. Thomassinia Talley McLemore, nationally known concert pianist of St. Louis will play; Mrs. Mable Roberts Walker-Contralto who has appeared in the Civic Opera House of Chicago will sing; Kathleen Forbes, nationally known organist, member of the American Guild of Organist, of Cleveland, Ohio will play. The convention chorus which will be composed of the outstanding singers of this meeting will sing under the direction of Mr. C. S. Tocus, teacher of Music in the Vashon High School and directors of the Celestial Choristers. This will be one of the outstanding program of the convention

National Body Had Its Incipiency Here

Organization Founded By Henry L. Grant, Of Dunbar High

By GARLAND MACKEY

Organized here at the Dunbar High School in 1919, the National Association of Negro Musicians will hold its annual convention August 20 to 27 in St. Louis, Mo.

Miss Camille Nickerson, teacher of music at Howard University, is national president; Alfred H. Johnson, director of music in the Washington public schools, is national vice-president, and Henry L. Grant, teacher of music in the Dunbar High School is the founder and first national president. They will leave the week to attend the convention.

Founded by Grant

Mr. Grant is not only the founder of the association, but it was through his interest in music that many of the leading musicians of the country owe their success. He instructed Arthur Smith the present director and founder of the first boys' band in Washington.

The association now has 100 branches organized in the leading cities in the country, has a membership of 1,000, has held 17 annual conventions and publishes four magazines and one bulletin. All of these publications are devoted to music.

Besides this the group is responsible for the programming of the works of Negro composers and those in the Negro idiom. Every assistance is given aspiring musicians through the opportunity of auditions held at conventions.

Aided Marian Anderson

A total of 650 compositions by Negroes have been submitted in four contests for an annual award of $1,000 by Rodman Wanamaker, William Dawson, composer of the "Negro Symphony," is a prize winner of one of these awards.

The following scholarships have also been awarded:

Marian Anderson, world-renowned artist, $400; Margaret Bonds, graduate of Northwestern University; now admitted to the Juilliard Graduate School; Thelma Ingram, $150, to Fisk University; J. Harold Brown, now teacher at Hampton Institute, $200.

Called Greatest Asset

According to the president and officers, the purpose of the association is to stimulate race consciousness with respect to the significance of racial music, the significance of achievement in the art of music and the power of this achievement in overcoming racial differences through worthy contribution to the cultural life of America and the world; to increase opportunities for thorough training of indigent Negro talent through scholarships and prizes; to assist the branches in raising their quotas for the national scholarship and prize funds, and to raise funds for local scholarships and prize awards.

In a statement Miss Nickerson said: "Music is the Negro's greatest asset. It then behooves us to use this gift for our own advancement. This can only be done by cooperation. We must help our numerous geniuses and prodigies in the field of music to the highest development of which they are capable."

Harreld Named New President Of Musicians

Many Scholarships Awarded Student Musicians

(Special to Journal and Guide)

ST. LOUIS, Mo.—Prof. Kemper Harreld of Atlanta, Ga., was unanimously elected president of the National Association of Negro Musicians here last week after being notified by telegram to come to this city "at once."

The convention had already been underway two days when the Atlantan boarded a crack flyer and sped to the convention city, and the presidency of the organization. He arrived dramatically a few minutes before the ballotting began and was unanimously approved to succeed Camille Nickerson, of New Orleans, La., retiring executive.

Other officers elected at the eighteenth annual session were: J. Roy Terry, St. Louis, vice president; J. Wesley Jones, Chicago, executive secretary; Clark K. Hill, Indianapolis, recording secretary; and George Hutchinson, Chicago, treasurer.

Keen competition featured the national junior scholarship contest which was held at the Central Baptist Church as one of the features of the convention. First prize was a scholarship award of $100, second prize a scholarship of $50.

Miss Margaret Montgomery, 18-year old mezzo soprano of Washington, D. C., won first place in the vocal contest with her rendition of "Tu Lo Sai Torelli," while Arlington Grant, 16, who lives at 4200 Cook Ave., St. Louis, won second honors.

In the piano division, the race was so close that the judges ruled it to be a tie between Cecil Roberts, 17, of Indianapolis, and George Pierson, 20, of Kansas City, Kas. Each received scholarships of $75.

Monday night's program featured an interesting program presented by the St. Louis Music Association.

Opening day, Sunday, featured a big welcome mass meeting and donors day celebration at Central Baptist Church; the singing of a huge chorus led by Prof. J. Wesley Jones of Chicago; a garden party at the home of Mrs. Bertha Cunningham, and an evening at the Municipal Opera, Forrest Park, the world's largest open air theatre.

National board meeting and junior activities marked Monday's programs.

Thursday night was National Artists night at the Sheldon Memorial hall, with Mabel Roberts Walker, outstanding Chicago contralto; Thomasina Talley McLemore, nationally known concert pianist of St. Louis and Nashville; Kathleen Forbes, A.A.G.O., Cleveland, and C. Spencer Tocus holding the spotlight.

HARROLD IS NEW LEADER OF MUSICIANS

Kansas City to Entertain Annual Convention Next Summer

By SAMUEL P. BILLS

ST. LOUIS.—(Special)—Kemper Harrold of Atlanta was elected president of the National Association of Negro Musicians, Inc., Thursday, August 26.

The annual convention, in session at the Washington Tabernacle Baptist church since Sunday, August 22, ended late yesterday selecting Kansas City, Mo., as host for the 1938 session.

Other officers are: J. Roy Terry, St. Louis, vice president; J. Wesley Jones, Chicago, executive secretary; Miss Clara K. Hill, Indianapolis, recording secretary; George Hudson, Chicago, treasurer.

Board of directors: Miss Elizabeth Coleman of Texas, three years; Orrin Suthern of Tuskegee, two years; Mrs. Pearl Franklin of Detroit, one year.

Harrold was elected on the first ballot, as announced by Mrs. Clara Thornhill of New Orleans, chairman of the nominating committee.

Terry, president of the St. Louis Music association, was elected on the second ballot, defeating Suthern by a 64 to 27 vote.

Before an audience of 2,200 persons at Washington Tabernacle on August 23, W. C. Handy famous composer, was honored at the six-day convention of the National Association of Negro Musicians by the local branch which gave him a plaque in memory of his famous "St. Louis Blues." Over 250 local musicans of both races were in the audience.

After receiving the plaque, which bore the inscription: "Achievement Award to the famous composer, W. C. Handy," the 64 year old musician was surrounded by autograph seekers.

For over 24 years, the "St. Louis Blues" has been popular throughout the world and is still going strong. It was published in 1914, has sold nearly 1,500,000 copies and brings in nearly $20,000 a year in royalties and radio and movie rights.

This number, written after his bitter experience with the "Memphis Blues," which every music publisher in the country turned down and he in desperation sold for $100, was not originally entitled the "St. Louis Blues." It first was played as an instrumental number under the name of "Jogo Blues." It sounded well, but other musicians were slow to take it up. So he revised it and wrote lyrics.

Russell Gardner Sr., white, St. Louis buggy builder and brother of the late Gov. Frederick D. Gardner of Missouri, was a frequent visitor to Memphis night clubs where Handy was at the time playing. Gardner liked the piece so well he gave the composer $20 every time he heard it. When Handy revised the piece, he named it "St. Louis Blues" in honor of Gardner's city and dedicated it to him.

Unlike with "Memphis Blues," where he gets only part of the profits, he owns entire copyright on "St. Louis Blues." A copyright lasts 28 years and then may be renewed for another 28, which means that the number will not be public property until 1970.

Poetry -1937

YOUNG PITTSBURGH POET WINS NATIONAL HONORS

Courier 5-1-37 Pittsburgh, Pa.

Lewis H. Fenderson's "Recompense" Wins Fantasy Award.

Lewis H. Fenderson, young Pittsburgh poet and musician, whose contribution, "Recompense," recently won highest honors in a national poetry contest conducted by "The Fantasy," outstanding literary quarterly, is the first Negro to be so honored.

The theme of the contest was, "The Negro," but the contest was not limited to Negro poets. Writers from all the States in the union and from Canada and Hawaii submitted poems. Most of the contributors were white.

Dr. James Weldon Johnson, professor of creative literature at Fisk University and visiting professor of creative literature at Columbia University, judge of the contest, highly commended Mr. Fenderson's poem.

Stanley Dehler Mayer, editor of the journal and director of "The Musical Forecast," prominent in Pittsburgh literary and art circles, in commenting on the selection of the winner for the award, said:

Editor Lauds Poem

"It is worthy of note that Mr. Fenderson is the first Negro to win a FANTASY award. I personally believe that his poetry, finely drawn and highly idealistic reaches a new lyrical cadence. It certainly is of high literary quality and I take pleasure in saying that I fully concur with the judgment of Dr. Johnson."

Young Mr. Fenderson's works have appeared from time to time in the Pittsburgh Courier, The Crisis Poetry, Anthology and other periodicals.

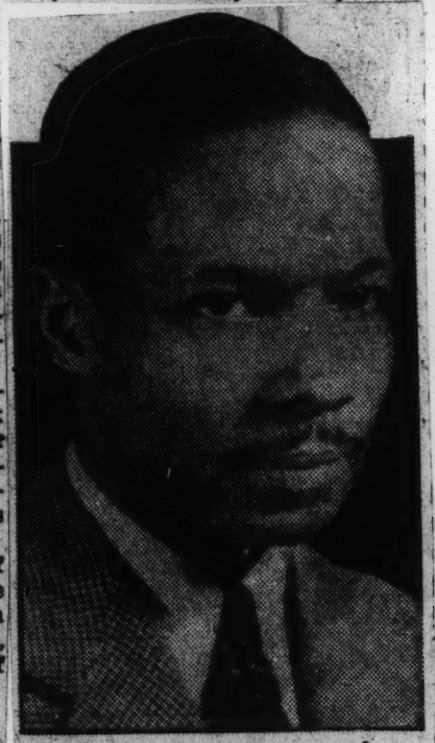
In addition to being a writer, Mr. Fenderson is an accomplished musician. He is a former student of journalism at the University of Northwestern, and at Pitt.

The winning poem will be published in the next issue of the Fantasy.

Mr. Fenderson, who is unmarried, lives in Pittsburgh with his mother. When questioned by a Courier reporter regarding the honor conferred upon him, Mr. Fenderson said:

"Winning the Fantasy award has made me more anxious than ever to complete the volume of original poems on which I am working."

He plans to have the volume ready for sale early in July.



LEWIS H. FENDERSON

Says Few Modern Poets Surpass Frank M. Davis

Defender 5-15-37 Chicago, Ill.

By DAN BURLEY

Possibly one may be forced to admit being too hasty if he passes judgment on the works of Frank Marshall Davis, Chicago poet, without really reading what he has to offer. And then one repents, if he can, the injustices done both Mr. Davis and himself.

We have examined both of Mr. Davis' volumes of poems, "Black Man's Verse," which appeared in September, 1935, and his most recent work, "I Am the American Negro." Both books were published by the Black Cat Press, Chicago.

Few Surpass Him

For sheer brilliance, few modern poets surpass Frank Marshall Davis in the delicate nuance of free verse expression. His ability to squeeze a word until it gives up its last drippings of meaning, power and description, is almost uncanny and necessitates comment.

Mr. Davis, for many years, has been identified with the newspaper field, both in Atlanta and in Chicago. His experiences in this line have brought him in contact with the subject matter of his verse. Highly sensitive to the needs of the Black Man, Mr. Davis has assumed the role of marionette show manipulator and jiggles the strings to express on paper his impressions of "The American Negro."

Vibrant Word Forest

In his "I Am The American Negro," the poet, Davis, strides majestically through a vibrant forest of words; of fancy growing by the wayside as innocently as a babe in arms, or as menacing as some embattled grizzly suddenly confronted near its lair. He sings in bitter cadence, in this book, but never wails.

He levels his pen on the enemy in his title poem, "I Am The American Negro," and it thunders as his giant black man speaks with deliberate, truthful finality: "I grin, I dance, I sing. I am the minstrel man for white America!

"I am a hodge-podge of paradox, a crazy collection of inconsistencies.

"Seldom to myself and before no whites dare I confess these traits.

"Pity me, Lord, for there is none other like me. . . .

"I am the American Negro!"

Realism Stark

Realism as stark and tragic as any penned by Dreiser or Marx, forms distinct underlining of every stitch of clothing Poet Davis' verse wears. He mixes the stench of State street alleys with the smell of a lynch victim's carcass and then deftly plumbs the heart of the "American Negro" with the skill of a genius. Mr. Davis is a former Kansan, but makes his home in Chicago where he is a syndicated columnist for the Associated Negro Press.

Last week the Julius Rosenwald Fund announced it had awarded two Chicago Race men $1,500 fellowships for advanced a cademic study, Horace Roscoe Cayton, who was granted a fellowship for studies in sociology and statistics at the University of Chicago, was one, and Frank Marshall Davis, who was granted a fellowship for creative writing, especially poetry, was the other.

Mrs. Effie T. Battle Wins $10 Prize In WHN Poetry Contest

Cage

The poem of Mrs. Effie T. Battle, well-known writer and educator of the race, read on a radio poetry program over Station WHN last week, was awarded the Station's $10 cash prize, offered for the best original poem on the program. Mrs. Battle's poems have been published in many of the outstanding magazines and newspapers and she has been highly praised by the leading literary men and women of the country as a gifted writer of verse. 4-28-37

Mrs. Battle recently gave a recital of her poems before the New York Alumni Associates of Methodist Schools. Her readings were highly enjoyed by this cultural group made up of some of the leading citizens of New York.

Mrs. Battle is well known as an educator by her many years of service in the Okolona Industrial School Mississippi.

A Mississippi Negro's Poems

A SONG OF MAGNOLIA, by Julius C. Hill, Meador Publishing Company, Boston, 88 pages—$1.50.

A volume of verse by a Mississippi negro, one time student of Tuskegee Institute and of Morehouse College, and who received his A. B. degree from Livingston University.

Much of Hill's poetry might have been omitted from this book, or might never have been written. Not that anyone would object to it: simply that it was a waste of time. For Hill has yielded occasionally to the temptation to copy where he should have been creating.

Which is by way of reprimand to one should have been busy with such as the following:

Play that tune Anna Liza,
Play that tune again;
Those echoes ring in my ear
Like the pipes of Pan.

Play that tune Anna Liza,
Play it in the usual way;
Thy rhythm makes me sway
Like a tree on a windy day.

Spank that tune Anna Liza,
Make the ivories clash;
Thy music rushes higher
Like a lightning flash.

There is a place for the poems of Julious C. Hill—those poems of his that came from the heart—Negro songs by a Negro poet. In his current volume is a song to "The Golden Tuskegee Tigers." Then there is that verse to "My Dearie on Mobile Street":

When I think of my dearie
On Mobile Street—
Who is bright and cheerie
With kisses sweet.

All sorrow flies
And away I go—
With jovial eyes
And who made it so?

My dearie on Mobile Street
Is a chocolate brown—
Teeth like ivory a snowy gleat
Hair black as night when the sun goes down.

Or there is that piece in praise of the Lord:

Extol His blessings, Hal-le-lu
Ye children of the heavenly band
Let your voices swell the land
In giving praise to our God.
For He hath blessed me of one accord;
Extol His blessings, Hal-le-lu
He filled my heart with glee
And my soul brought music free
In praising the God of Holy Three
Extol His blessings, Hal-le-lu.

Julious C. Hill already has something of a reputation, as poet, playwright, actor, and singer. Among his other published works are THE UP REACH, and A SOONER SONG, and a variety of titles of which he is listed co-author. There is a definite place for his sincerer poems, sketches of which have been quoted here.—Z.

The Peace Hymn of the Republic

(By Thomas Jefferson Flanagan, Georgia negro poet, on the one hundred and fiftieth anniversary of the signing of the Constitution of the United States. Dedicated to the memory of Frank Lebby Stanton.)

Eternal peace crown thy fair brow,
America, America:
And may men triumph as men know how
America, America:
Where that starry banner was hurled,
The rippling folds in pride unfurled
The Solar system of the world,
America, America.

Sail on O ship of state, sail on,
America, America:
An hundred and fifty years have flown
America, America:
Above thy humming and wooded plain,
While Heaven sent sunshine and rain
To crystal gold for heaps of grain
America, America.

Who knows thee but to sound thy praise,
America, America?
Who followed but to love thy ways,
America, America:
Down thy long span one walked and He
Decreed thy government be FREE,
And still, His own hand leadeth thee,
America, America.

May many suns go down to bless,
America, America.
And legions after us caress
America, America.
Firm in our faiths that banner brave,
The flower of the hero's grave,
Speaking Peace to Master and Slave,
America, America.

Poetry - 1937

THE BLACK MAN IN WORLD LITERATURE

CHARLES SEGUY VILLEVALEIX
(1835 - 1923)
Dramatist Poet

BORN at Port-au-Prince, Hayti, 1835, Charles Seguy Villevaleix lived a long and useful life. Was Secretary of the Haytian Legation at Paris and London, where he resided until 1883. He was born during the government of Giffrard, when the movement for the improvement of arts and science was being organized. This new school of writers were determined to preserve and to cherish the picturesque legends of the aboriginals, of their African forefathers and the multitude proverbs of their young sages. Possessed with this national impetus, Villevaleix published in 1863, VERS, in which there are plaintive chants of graceful creole origin. His contributions to LE BIEN PUBLIC and other journals immediately coupled his name to those of prominent literary men.

Poems Often Quoted

His Chroniqueur dramatique et critique litteraire articles are to this day of importance to the student of Haytian literature. Shortly after his retirement from politics, he remained in Paris to do a series of dissertations on the works of Gautier, Victor Hugo, Dumas (pere) and the creole poet, Leconte de Lisle, but died in 1923 after receiving the laurels from his previously published book, PRIMEVERES. CHESSE AUX EMOTIONS, comedy, was presented in 1865 at the Theatre Frederic, France. Prominent poems in his books are: LE BAIN; LE DATURA; Le FIGUIER MANDIT; FLEURS ET PLEURS and his long and sentimental religious poem: LES ANGES AU SEPULCRE. These poems are often quoted by critics and anthologists and in a measure have carried his name to lands where good poetry is admired.

Work Firm And Tender

His poems are of fresh ease, in the felicitous choice of detail while few poets have ever ben so prodigal of verse as Villevaleix. He freed Haytian poetry from dead hyperbolism and false emnity; he brought it closer to the living language of the people and gave it sincerity, dignity and personality. The substance and qualities of his poetry coincide with the substance and qualities of his people; he fulfilled a self-expression dormant in a group. His works are firm and tender; the joy of living permeates his musical lines and their reading is a strange solance even when they touch the dark aspects of existence.

He fixes his eye with studying scrutiny upon every detail of his subject, and catches the real type and essence of it, amid a thousand accidents and superficial circumstances, no one of which misleads him. No sophistry, no vain surface logic detains him; quick, resolute, unerring, he pierces through into a marrow of the question, and speaks his verdict with an emphasis that cannot be forgotten.

Life Was Exemplary

He lived in a world of his own, a beautiful world. His poems are so beautiful that his life was an exemplary of what he wrote. Villevaleix was an extraordinary phenomenon, perhaps one of the most unique phenomenon in the history of Haytian poetry. He appears not only as a true poet, but as one of the most considerable and universal writers of his land.

Better Poet Than Writer

His dramas are not as easily read as his poetry. There is a pronounced obscurity of plot that at times stamp them as mediocre. Variably alliteration is employed to the most ridiculous excess and one wonders at the insipidity of the author. His dramas are miserable and boresome. They are little more than the apology for his own conduct and a virulent satire on his adversaries.

On the other hand he was an eloquent declaimer and a better poet than writer. He died at Port-au-Prince, 1923.

Pushkin's Name Used for Many New Soviet Projects

MOSCOW, USSR. — Although Pushkin lived in old, cobble-stone-streeted, unlighted Moscow, his name is playing a role in the reconstruction of the new Socialist Moscow.

One of the central streets has been renamed Pushkin street. On this street may be found such important buildings as the House of the Trade (former Nobles Club), the branch of the Bolshio Theater, the offices of the State Prosecutor of the USSSR (the All-Union Academy of Architecture, the district headquarters of MOPR (International labor Defense) and other important organizations.

In further honor to the great Negro-blooded poet who created the Russian literary language and was unceasingly a defender of the benighted Russian masses, old buildings were this week pulled down and in its stead the present square is to be increased in size more than two-fold. The enlarged square will bear the name of Pushkin Square.

Reconstruction of the embankment of the Moscow river, which is now washed by the waters of the Volga since completion of the new Moscow-Volga Canal, has now reached the Park of Culture and Rest, some distance from the center of the city. And that section of the new granite embankment bordering on the park has been aristically and sculpturally done in specially beautiful form. This section has been renamed the Pushkin Embankment.

A recent white American visitor to Moscow remarked: "You can't escape this Pushkin. His name and pictures are everywhere. What a man!"

LYNCHING DOWN YONDER IN OLD MISSISSIPPI

The trees in Mississippi,
  Hung their heads in silent shame,
While a fiendish torch was burning,
  Human flesh into a flame.

The stars in Mississippi,
  Behind darkened shadows hid,
Just as tho they were protesting,
  What blood-thirsty mobsters did.

The moon in Mississippi,
  Where the clouds in fleetness rushed,
Looked down upon the awful scene,
  And turned away and blushed.

The sky in Mississippi,
  That's so often pure and bright.
Gasped and turned a sickly color,
  At that most frightful sight.

The birds in Mississippi,
  Must have halted on the wing,
As they looked upon that ghastly sight
  That diabolic thing.

The air in Mississippi,
  Given for the life of men,
Was made foul and polluted,
  And charged with blackest sin.

The pride of Mississippi,
  Must have suffered shock and pain,
While God's own sons were being.
  So mercilessly slain.

O folk of Mississippi,
  While in sympathy we weep.
The Master said, "Whatever,
  Ye sow, that shall ye reap."

One said that, "Man is unjust."
  But he said that "God is just,
Justice would some day triumph,"
  Triumph it surely must!

Senators please help us—
  Pass the Anti-Lynching bill,
Erase the stain in this fair land.
  The lynching evil kill!

REV. EDWARD W. GANTT.
Evansville, Ind.

Poetry - 1937

Roanoke Man Is Author Of First Poetry Volume On Ethiopian Invasion

By FRANK M. DAVIS
ANP Staff Writer

The first volume of poetry yet published on the invasion of Ethiopia by the Italians has just appeared. The book is "Sonnets for the Ethiopians, and Other Poems," written by J. Harvey L. Baxter and published by the Magic City Press of Roanoke, Va. It is 113 pages long and sells for $1.65.

Mr. Baxter, who served with the A. E. F. in France, may be remembered for his sponsorship of Aframerican poetry many years ago, and for "That Which Concerneth Me," his first volume published two years ago. He lives in Roanoke.

In Sonnets for the Ethiopians, the author takes to heart Mussolini's theft of Haile Selassie's kingdom and the failure of the League of Nations to intervene. He is eloquent and bitter, resentful and proud. Here is his sonnet to the Abyssinian warriors, entitled "Die Free:"

"Your king's behest, my countrymen, die free!
Die with the spirit that your fathers kept,
While pagan Europe and godless Egypt slept.
Your sires were lords of lands as well as sea
Ere Sheba rose to find your destiny.
Over this mountain fastness they they have swept
As peer to any foes in war adept.
Arise and strike! This is our God's decree!

"We shall not wear this curse of alien chains!
We bid for freedom, otherwise for death;
For it we'll cash our blood, will drain our veins
And die as men; fight to the fatal breath;
Let him who will the scourge of nations spread
Proclaim him Conqueror, when we are dead!"

In addition to the Ethiopian sonnets and lyrics, Mr. Baxter has a group of sonnets on miscellaneous subjects, most of them with a definitely religious twist, some to prominent leaders both white and black and one or two in the joyous mood of "Song and Dance," a stanza of which is quoted:

"How light and deft
Your fingers glide,
Across the piping stands;
I feel the music
Of your heart
Singing in your hands."

For readers interested in the conventional forms of rhymed verse "Sonnets for the Ethiopians" is recommended. Mr. Baxter is technically a capable craftsman who seldom has to strain for a rhyme and should please those who dislike Communism and accept the common conception of God and the church. This book is also an advance over "That Which Concerneth Me."

MUST MEET WHITE APPROVAL

But, unfortunately, it will have few buyers unless it meets the approval of whites. Aframerican has not yet developed the habit of buying books on a large scale—unless they are dream books, detective tales, and "real romances."

This apathy on the part of the Negro public accounts to a large extent for the scarcity of genuine literature produced by members of the race. Both of the books of poetry by Langston Hughes and the works of Countee Cullen rest for the most part in white homes with only a dismal fraction of them in colored hands other than Negro-controlled libraries.

Walt Whitman once said, "To have great poets, you must have great audiences, too." Many people of color who prattle loudest about the race's need for cultural advancement own no Negro-written books. Thus far we have created no audience.

If Negroes would at least look through the books written by other Negroes and, if they consider the volume worthwhile, purchase a copy, it would go far toward advancing the race culturally.

WHERE IS ETHIOPIA?

Where is Ethiopia!
Where is your brother, kin,
Shall not the Cain be marked for this
With a fiery brand of sin?
A Christendom's afflicted
Fell loot's in the Holy See—
Rome gambled with the hearts of men
In stark brutality.

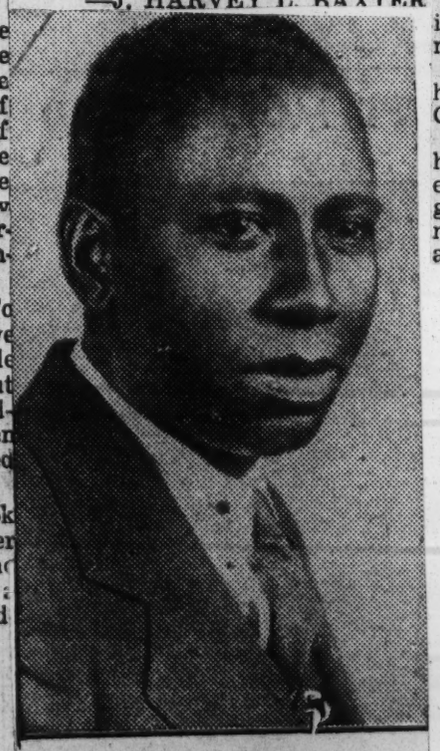
Where is Ethiopia!
Where is your brother, Rome,
I've heard his prayer in Heaven
On every spire and dome;
And in the gory Sanctum
Where the Lamb of God was slain
I've seen his fallen victims—
They have not prayed in vain.

'And Ruben, where is Joseph"—
Said Jacob as he spun,
'His coat of many colors
I wove here in the sun:
And now you fetch it bloody,
Why let the beasts destroy
Your kinsman, and a brother,
My good and perfect boy?"

Now, wise and great Geneva,
Why are your tables bare
Of men who did not evil—
Why sits the ROBBER there?
With pelf and lucre hoarded
And garments red and wet;
Will God condone, this open theft—
Will mortal men forget?

Priests cried for the blood of Jesus,
Men let Barabbas free,
Fools wagered off a prophet's head
At a harlot's dancing bee;
Your Holiness all filthy
His temples reeking sin—
Today I looked for the Nazarine,
But could not find Him in.

—J. HARVEY L. BAXTER



J. H. L. BAXTER

Art Indestructible And Eternal

"Alexander Pushkin, who died 100 years ago Friday, is Russia's national poet and yet only a few of us realize his greatness," said Dr. H. P. Shugerman. "For most of us Russian literature means the Russian novel of the nineteenth century and today, for the wide appeal of the novel has overshadowed the genius of Russian poetry and other forms of expression. Yet Friday, the day dedicated to the memory of Pushkin, which is being universally celebrated, brings to the mind of the public the fact that Russia is the home of great poets, as well as novelists. And that brings us back to the old conclusion—that art is universal, it knows no national frontiers or racial differences, it is indestructible and eternal."

Birmingham, Ala., Age-Herald
February 13, 1937

NOTED NEGRO POET LECTURES IN CITY

Race's Contribution To Culture Called Considerable

The Negro's contributions to the national culture in the past, whether for good or bad, have been considerable, James Weldon Johnson, noted Negro poet and holder of the Spence chair of creative literature at Fisk University in Nashville, said in a lecture Friday night at the Sixteenth Street Baptist Church.

Whether these contributions shall be good or bad in the future will lie with the Negro, the speaker said.

The Fisk professor discussed the influence of the Negro on American music, poetry, art and dancing.

At the conclusion of his address he read his own famous poem, "The Creation."

Approximately 1,200 persons heard the lecture, which was given under the auspices of the Negro Periclean Club. A score or more of white persons were in the audience.

Filatov, chairman of the Moscow Province Pushkin Committee, declare: "Let all cultured and progressive humanity see and judge how, while fascism makes bonfires of the works of Heine, Communism glorifies the immortal works of the genius of humanity (Pushkin)."

Upon listening to these words and observing the vast concourse of many-nationed Soviet toilers, I could not help recalling the almost prophetic words of Pushkin, who, in his poem "To Chaadayev," written in 1818, said:

"Comrades, believe: joy's star will leap
Upon our sight, a radiant token;
Russia will rouse from her long sleep,
And Where autocracy lies, brok-
en,

EYEWITNESS TELLS OF HUGE CELEBRATION IN THE SOVIET IN COMMEMORATION OF PUSHKIN

TRUCKLOADS OF FAMOUS WRITER'S PICTURES GIVEN AWAY

Filatov Makes Stirring Address at Base of Monument

By CHATWOOD HALL

MOSCOW, U. S. S. R., Mar. 11.—(ANP)—Today, with the great Pushkin jubilee in full swing, I stood on Pushkin Square in the heat of the Red Capital and saw Moscow citizens battle to purchase pictures of the great Negro-blooded people's poet of Soviet Russia. A few minutes after the arrival of a truckload of pictures of Pushkin, "dark and frizzly-headed," the truck was

RUSSIA HONORS NEGRO POET

ALEXANDER PUSHKIN

(By FRANK MARSHALL DAVIS for ANP)

A 10 day jubilee celebration in honor of Alexander Pushkin, "father of Russian literature," and greatest poet ever produced in that nation, will end Saturday. The white world has been treated to the strange sight of one of the biggest countries paying tribute to the memory of a man, killed in a dual 100 years ago at the age if 38, who would be jim crowed and possibly lynched in America, ostracized in Germany, called inferior by Mussolini, and maltreated by the British in Afrca.

For Alexander Pushkin was what America calls a Negro—and he was proud of it. Unlike most members of the Species Aframericanus, he did not try to hide his African ancestry while boasting of whatever other racial strains were a part of him. But, unlike Duskymericans, he was not restricted becuase of his African ancestry and forced to fight both to express himself and against color prejudice.

It is significant that the world's greatest writers of African blood have thus far come from outside the United States. The two Dumas brothers, writers of "The Count of Monte Cristo," "Camille," and other classics, and the English poet, Robert Browning—Iquote Lewis Gannett of the New York Herald Tribune—would have been jim crowed in Dixie.

The Pushkin jubilee has provided excellent propaganda for the Communists. They point to him as a leader of the masses against Czarism. To Negroes they show the high esteem in which Russia holds him today and how the Soviets acclaim a man on merit instead of race.

Aframericans should take pride in Pushkin's accomplishments and should interest themselves in all great men, no matter of what nationality, who had African blood in their veins. Were the real truth known, probably many now unconsidered would belong in the same category. At the same time, many sections of the white world have tried to hush up the colored ancestry of various leaders, while taking credit for the achievements of people who were of outside extraction.

Even Abraham Lincoln has been made to appear as other than what he was. Portraits by a Swedish artist show him with a rounded nose and hair retouched to give a blonde appearance. A Currier and Ives print, retouched by an artist, gives him a decidedly Jewish appearance. And German artists have broadened his face and skull construction to make him appear as a representative of that race.

As all students of art history know, early painters including El Greco and others portrayed both the Virgin Mary and the Christ child as olive complexioned brunettes, decidedly Oriental in appearance. But from Leonardo de Vinci onward, the Madonna and Child have been blondes in good standing and sufficiently Nordic to pass as old settlers in Germany of the Scandivanian countries. Although Christ and Mary were Jews and natives of a warm nation, it has been overlooked and the Caucasian has been content to keep forgetting it.

Some scholar with research facilities and the ability to write well, entertainingly and accurately would do the dark world a service to record in book form just how many of the greatest leaders of history have had sufficient Negro blood to be segregated in present day Georgia or Mississippi.

Our names shall yet be 'graven deep."

That these words have come true may be seen in the mass scale on which the 170 million Soviet toilers are honoring the memory of their great liberty-loving people's poet in all corners of the vast Soviet Union. In Moscow alone, 65 theatres and 110 clubs, not to mention hundreds of schools and other institutions, are holding meetings, concerts, and performances to mark the centennary of Pushkin's death.

Among all the multi-national peoples of the Soviet Union demonstrations of admiration and love for Pushkin are being held during the ten-day jubilee period. Ten thousand Soviet toilers of all nationalities are journeying from all corners of Soviet Russia into the bitter winter of North Russia to visit the poet's grave in the village of Mikhailovskoye, near Leningrad. The dusky Uzbek people have renamed their Institue of Language and Literature in Tashkent after Pushkin and are erecting a great monument to Pushkin in the heart of Tashkent, capital of their Soviet republic. All of the theatres of the capital of Soviet Georgia, Tiflis, are devoting their entire programs for five days to Pushkin's works.

According to information obtained from the Lenin State Public Library in Moscow, Pushkin's works have been translated into 52 languages of the U. S. S. R. alone. Whereas, for the ten-year period prior to the establishment of Soviet power, only 35,000 volumes of Pushkin's works were published in the national languages, while since the coming of Soviet power in 1917, more than 1.5 million volumes have come off Soviet presses in the national languages of Soviet Russia.

3-13-37

Kansas State College Devotes Radio Program To Former Student

MANHATTAN, Kas., April 1.—(By Wallace Schmitt for ANP)—A special radio program discussing the poetry of Frank Marshall Davis and interviewing [illegible] E. Rogers, head of the department of journalism at which Davis studied, was broadcast Wednesday afternoon, [illegible] 24, over station KSAC of Kansas State College.

During the 15-minute broadcast, Prof. Rogers and Dale Shroff, student in the journalism school, discussed both "Black Man's Verse" as well as the recently published volume, "I Am the American Negro," with the department head telling what he knew of the career of the author both at Kansas State and apart from the college and reading some of the recent verse.

It was brought out that "the two former students at Kansas State who have achieved the most recognition in the literary field are both Negroes, Davis and Claude McKay." Of the average of 2000 students who attend the college annually, the colored quota is approximately 25.

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FETED IN BROOKLYN

Miss SELMA BURKE, well known sculptress, who was honored at an informal reception in the Comus Club, Brooklyn, Sunday, when she was introduced to admiring throng by Mesdames Nannie C. Manford and Ursuline Terry of Brooklyn. Miss Burke was accompanied to the reception by a host of well known artists of both races who joined in praising her for her work as a sculptress. A former registered nurse in the South, Miss Burke has made rapid strides forward as a sculptress and has attracted wide attention in artistic circles. She maintains an uptodate studio in Greenwich Village.

ARTIST ATTRACTS ATTENTION

OAKLAND, Cal.—At a recent art exhibit held at the Linden Branch Y. W. C. A. the work of Richard William Dempsey, young Negro artist, has attracted wide attention. The youth, who is at present employed on the Federal Arts Project, had on display some sixty-odd canvases. He has attempted expression in many types and forms of art — commercial, portraits, landscapes, charcoal, surrealism, modernistic, and wood-carving.

She Gave Up Nursing for Art

Life-size sculpture of a nude girl by Selma Burke, New York. It has been in several exhibitions. In a dim light its reality gives it the appearance of a woman getting ready to stand up and walk. Its contours are so soft that it appears to be flesh.

Isaac Hathaway, Fine Bluff Professor, Is An Internationally Famous Sculptor

Teacher Was Former Associate Worker With Hrdlicka And Moretti

BY JESSE O. THOMAS

ATLANTA, Ga., April [illegible]. There is connected with the public school system of the Bluff an artist with extraordinary ability as a sculptor. He is Professor Hathaway who has been employed by and associated with many of the most outstanding sculptors and artists such as Dr. A. Hardlicka, curator of the Division of Physical Anthropology, New National Museum at Washington and Guiseppi Moretti Italian sculptor of renown.

He has made both life-masks and death-masks in bronze of Dr. Du Bois, Honorable Cassius M. Clay former Minister to Russia, and Booker T. Washington, which are rare pieces of art.

Professor Hathaway is employed as teacher of history and English in tahe Negro high school at Pine Bluff. While it is a wonderful opportunity for these young people to come in contact with an artist so exceptional in his creative imagination and craftsmanship, it is unfortunate that Professor Hathaway himself, has not been discovered by and connected with some larger institution of learning where he could devote his whole time to the subject in which he has made himself imminently proficient.

NEGRO ARTIST WILL PAINT HARVARD MURAL

JACKSONVILLE, Fla., —(ANP) — Staid Harvard University will soon have a mural painted by a Negro youth, it was learned this week. Ben Richardson, former Floridian, and at present student at the school and pastor of a Congregational Baptist church, will paint it on the wall of the School of Divinity.

Richardson's art has drawn considerable comment from the school's authorities since his enrollment last year for advanced work at the New England university. One critic termed him the "modern exponent of the moralist school in America."

Canvas of Negro Mammy Wins First Prize at Contest

Constitution 5-17-37 Atlanta, Ga.

Constitution Staff Photos.

These three High Museum Art School students whose paintings of "befo' de waw" negro mammies won first three prizes offered by Mrs. Leonora S. Raines, will spend their prize money for more and better paints for summer sketching. Shown in The Constitution staff photo above are David Reese, Newnan, Ga., who won first prize of $25; Russom Cooper, Dallas, Texas, second prize, $15, and Miss Mary Faith Forsyth, Andrews, N. C., third prize of $10, holding the prize winning painting. "Virile technique," said Museum Director L. P. Goldmore, won first prize for Reese's canvas. Winning pictures and that of Miss Gladys Holland, honorably mentioned, are on exhibit at the museum.

New York Day By Day

Montgomery, Ala.

By O. O. McIntyre

NEW YORK, June 2.—The illustrator E. Simms Campbell is the only Negro to achieve recognition in top ranking magazines. Such as Cosmopolitan, Esquire and the rest. His flair is for the pretty debutante against the drawing room background. He uses models of his own race for white delineations.

A very serious-minded young man, he occupies a studio and home in The Dunbar, an apartment house built for his race in Harlem. His wife is his constant companion and often poses for him. Much of his ability to paint and draw comes naturally although he has studied prodigiously.

"Just now he is anxious to lay aside enough to study awhile in Paris and Florence. His first commercialized efforts were drawings he sent out by mail as he feared his color might be a hindrance. But he found no such attitude exists among art editors.

He is now receiving the same pay for his work as ranking artists. Many colored folk have shown a talent for the drawing board that was never marketed. Bert Williams was a deft caricaturist and the late Florence Mills did some creditable water colors.

E. Simms Campbell, One of the Few Who Have Crashed the Color Line to Success

The Washington Tribune, Washington, D.C.

6-12-37

The story of E. Simms Campbell whose sprawling signature has become familiar to readers of the most popular and distinguished magazines of the country, is told vividly and simply in "They Crashed the Color Line" series published by the Urban League this year.

The young man's climb to fame in the world of art and competition is one of a struggle of endurance, faith, ambition and integrity of purpose.

After many months of pounding the pavements of New York City, where he is now familiarly known in the highest commercial art circles, having left a well paying job at a white-operated studio in St. Louis, his hometown, Campbell fought it out until success was his.

Writing to the editor of Opportunity, the Urban League's organ, from St. Louis a few years ago that he did not like its covers, he was issued the challenge to come to New York to try out his luck and see how he liked that.

The young man came and tried and tried, and through his ability, coupled with determination to get an opportunity, he has proved his luck.

Campbell, who has just turned thirty, has not stopped working dreaming, and studying. He will work at a series of drawings all night and all day, day after day only stopping to snatch a bite until his present task is completed.

His caricatures, distinctive, humorous and intelligent, appear in the high-priced Esquire magazine, and the Saturday Evening Post, and have appeared in many others as popular. His advertising illustrations may be found on the products of Hinds Honey and Almond Cream, Fels-Naptha Soap, Schaffner and Marx Clothes and other nationally-known commodities.

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Newport News, Va. Press
June 11, 1937

Art Work By Negro Students Shown School Board; Saunders Describes Program in Educational System Here

Three large scenic pictures, drawn in colored chalk by pupils of the Dunbar Negro elementary school, were exhibited to the school board at the last meeting by Superintendent Joseph H. Saunders as an example of the artistic talent being exhibited by pupils in the city's Negro school system.

These pictures, now in the John W. Daniel school building, are about 30 by 20 inches in size and were drawn on ordinary cardboard. Chalk of deep color was used, so that detail is more suggested than actually drafted (though much detail is drawn). The pictures are clearly defined and show almost perfect perspective.

Mr. Saunders said the pictures were drawn under the supervision of E. M. Taliaferro, one of the teachers in the Dunbar school who, he said, has exhibited considerable artistic talent in her teaching and her own work.

The superintendent said at the present time art is studied in various forms through the elementary grades, as a compulsory subject. The same course is given in both white and Negro schools.

He added that one of his hopes is to continue the art work through high school as an elective subject, but that lack of funds has prevented its introduction in the high school up to this time.

"Who knows?—some of those taking the course might turn out to be real artists," he commented.

Art instruction, Mr. Saunders said, begins in the first grade in the local schools and goes through the seventh as a part of the cultural program of the school system. It is studied from a dual standpoint—the study of pictures and scultpure themselves, and the rudiments of art execution in both fields are given the pupils.

In the first grade simple pictures of recognized juvenile appeal are studied. Later, Greek and Roman sculpture are discussed, and still later other masterpieces. By the time the child has gone through the seventh grade, it was stated, he has had some study of at least 72 recognized masterpieces of art.

"Esquire", Famous Magazine, Hits Prejudice Shown Its Colored Artist, E. Simms Campbell, In Panama

CHICAGO—(A N P)—E. Simms Campbell, the talented artist, and his wife, Connie, are the subject of the leading editorial in the August issue of "Esquire," the magazine for men, in which American race prejudice comes in for a genuine blasting.

The editorial was caused by the recent vacation trip of the Campbells which took them to the Caribbean islands and the Panama Canal Zone. At the latter, which is U. S. soil and almost as prejudiced as Texas, the travelers had difficulty in getting decent accommodations for their short stay, and obtained passage back to New York in a part of the steamer not ordinarily used by colored because their names were confused with that of a white official.

When the Campbells presented themselves and their race was seen, attempts were made by officials to get their staterooms changed, this the Campbells would not permit. As a result, they were virtually ostracized on their first couple of days at sea. But when word got around that this was the same Campbell whose drawings are one of Esquire's biggest features, passengers almost swamped the artist with requests for his autograph, and he was the center of attraction during the rest of his trip.

The incident which inspired the magazine editorial was contained in a letter sent Esquire by Campbell, who wrote, "We were going to fly home from Puerto Rico, but found that it meant a stop of three hours in Miami, and of course that's out of the question. You know what Southern prejudice can be like, and what they could do to inconvenience us if they wished. Our vacation has been far too pleasant to have it marred in any way."

Says the Esquire editorial, entitled "Another Salute to the Living:"

"Ponder these last sentences well, gentle esquires. An oil-rich Redskin can have anything that money will buy, go anywhere he feels inclined. A feudal-rich Brown Prince can go even farther, imposing his tribal taboos on the will of white people, as witness the way London tradespeople had to be inconvenienced during the Coronation season in order to respect the outlandish customs governing the appearance in public of various veiled women of India.

"But a talent-rich Black Prince, be he a giant or a master of art, can go just so far, in this Land of the Free, before being reminded that he is still the slave of ignorance. To an E. Simms Campbell, a Langston Hughes, a Roland Hayes, a Paul Robeson, there are always more doors closed than open. No matter how capable and cultivated the mind, how subtle and sensitive the spirit, the individual Negro is still not free. 'All cats are grey at night,' and it is still long hours to go before dawn, over much of America. They order these things better in France.

"Double the honor, then, when a Negro succeeds, for half the strength of his genius must be spent in raising himself to the level of his inferiors in overcoming the handicap of color.

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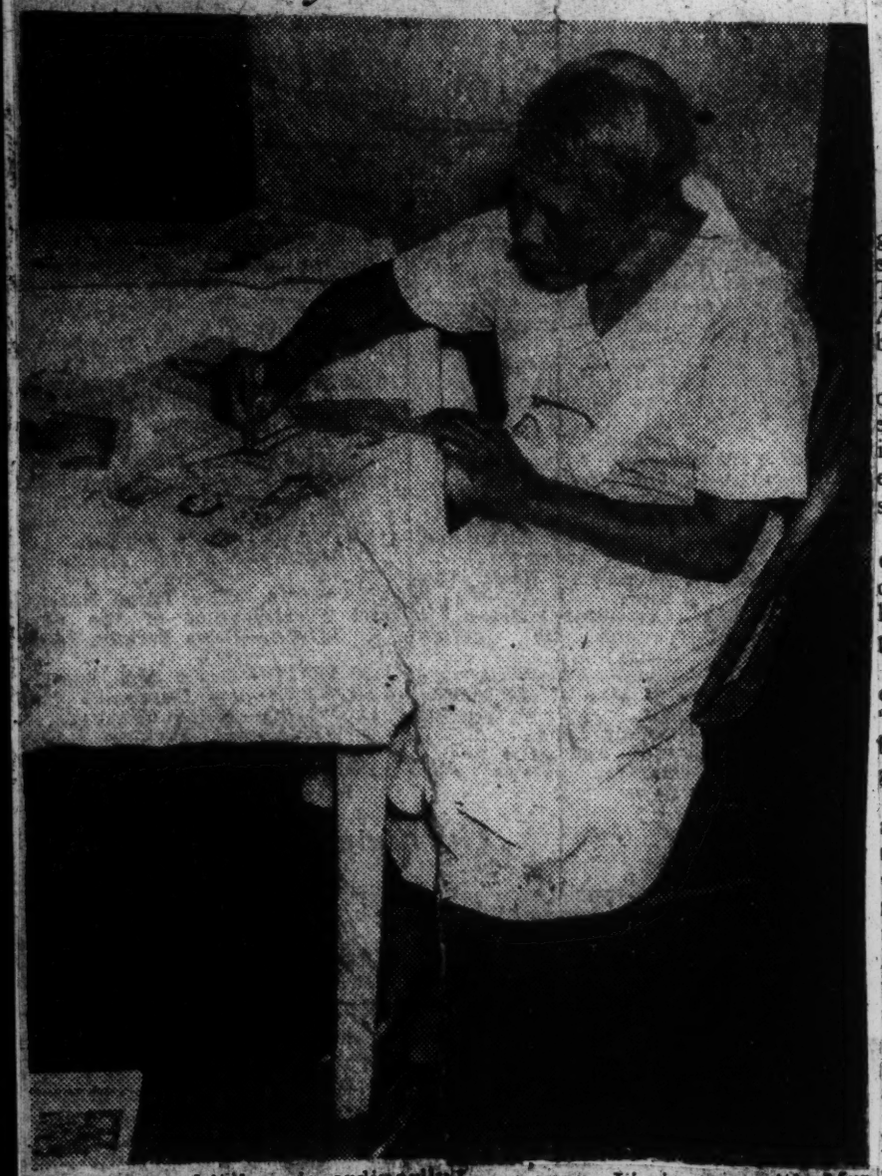
"Alone among Esquire's cartoonists, he has never missed an issue since the magazine began. Cartoonist, by the way, hardly seems the mot juste to apply to an artist of Campbell's stature, for it seems to us that he, more fully than any other, has realized Esquire's original promise of color cartoons that approach that ideal state of being classifiable, with equal applicability, under the heading of art as well as humor."

Richmond, Va., Times-Dispatch
July 14, 1937

Cook Lizzie Fowlkes Sketches On Laundry Cardboards



Art in the kitchen is ordinarily associated with tasty and beautifully garnished dishes, but Lizzie Fowlkes, Mr. and Mrs. Stuart Christian's cook, is an artist with pencil and crayon as well as with pots and pans.

Since Lizzie lives at the Christians' home, 1529 Sunset Lane, she has leisure time in the evenings to draw pictures. She uses as artistic tools the kitchen table, crayons and cardboards that come in Mr. Christian's laundered shirts.

Many of her subjects have fictitious names but a prize exhibit is a likeness of the present Duchess of Windsor, whom Lizzie knew in Baltimore as Wallis Warfield and whom she sketched from memory after the duchess, as Mrs. Simpson, had visited with the Christians more recently. For many years Lizzie was with Mrs. Christian's family in Baltimore where Mrs. Christian, then Miss Lightfoot Sims, was a schoolmate and debutante with the present duchess.

Born in 1875 in Nottaway County, Lizzie Fowlkes went to work at an early age for Mrs. Christian's family in Crewe.

For 42 years she has been with Mrs. Christian but only recently did she take up drawing as a pastime. When not indulging her artistic muse or occupied with preparing tasty dishes for the Christian table, Lizzie reads the Bible and Shakespeare. Whenever she goes into town she goes to the movies for she says she enjoys them very much.

Lizzie said that she had never had much formal schooling. She has learned to prepare delicious dishes only through experience and if she continues with her art work, she will be as expert an artist as she is a cook.

Young Negro Artist Does Oils Portrait For Federal Lawyer

28-year-old Milford Nash, Negro elevator operator in hte United States Court House, last Thursday presented United States Attorney Lamar Hardy with a bust portrait in oils.

The painting, a striking likeness of the Government prosecutor, was executed in Nash's spare time and in between his study of electrical engineering and the fourth dimension.

Informally the quiet studious elevator operator presented Prosecutor Hardy with the portrait, the legislator giving his emphatic approval of the work.

"Not bad, not bad at all," declared Hardy enthusiastically. "Say, you can even notice the sunburn I had a month ago when I got back from my vacation."

Hardy revealed that he had been asked to pose for the painting one morning several months ago as he was being driven by Nash to the nineteenth floor. Since he had never had a portrait done, Mr. Hardy sat twice for the young artist and lent him a photograph to

street and has been married for

Nash lives at 231 West 149th street, and has been married for about a month. Somewhat reticent to talk about himself to reporters, he revealed, however, that he had come to New York seven years ago after having finished high in Washington and obtained a job as an elevator operator in a Washington Heights apartment house. He uses most of his spare time for making sketches.

One day Lewis Kennerly, a commercial artist who lived in the apartment, saw Nash sketching and became interested in him. Learning that the lad's lifelong ambition was to become a recognized artist Kennerly gave him paints and brushes and showed him something about portrait work.

Nash practiced by painting his friends and copying photographs of movie stars. He dislayed a portrait of the late Jean Harlow and an admirable one of Emperor Haile Selassie. Nash said he planned to send the portrait to the Emperor as "soon as he gets settled down."

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Dothan, Ala. Eagle
July 20, 1937

REGARDING A NEGRO ARTIST AND ESQUIRE MAGAZINE

Most of the readers of The Eagle and those of all Southern papers—will be interested in the following editorial from the current issue of Esquire magazine, presumably written by Arnold Gingrich, editor of the publication:

From Connie and Elmer Simms Campbell, vacationing in Haiti, came this letter this morning. "The trip to the Citadel, built in Cap Haitian by King Henri Christophe, was really the high point. We had to travel for a hundred eighty miles in a brokendown Ford over terrible mountain roads, then a two and a half hour ride straight up a mountain, on horseback, to Christophe's fort. The fort is really unbelivable, a massive structure, still in good condition today after one hundred and thirty years, and it bristles with hundreds of cannon. These huge bronze cannon still stand as they did when he built the place. Dark undergrowth everywhere, huge palms and ferns; within the courtyard are systematically piled rows upon rows of cannon balls. On the very peak of the highest crag in Haiti stands this Citadel, bathed in cloud mist. When the veil lifts, one can see out over the sea, the whole coastline. It's about a mile and a half—straight up. All of this built by the Black Emperor—of Haiti, who cut Napoleon's army to pieces and definitely broke French domination in these islands. Then—the dances of the peasants—and the Voodoo ceremonies—the drums that still beat every night—and the rainy season, the rain beating an incessant tattoo on the palms outside our window — swishing along through this blue Caribbean in a seaplane and then far out over the water, the island slipping away—flying low over the coast of Puerto Rico—Santo Domingo and the churches—at night the music of the rhumba—the peasants who ride on little donkeys and wear colorful kerchiefs on their heads, and huge straw sombreros, looking like fierce caballeros—there is so very much to tell . . . We were going to fly home but found that it meant a stop of three hours in Miami, and of course that's out of the question. You know what Southern prejudice can be like and what they could do to inconvenience us if they wished. Our vacation has been far too pleasant to have it marred in any way and as all the sailings are completely booked throughout this month our only hope is to fly to Havana and with good luck to take the first boat out of there for New York."

Ponder those last three sentences well, gentle esquires. An oil-rich Redskin can have anything that money will buy, go anywhere he feels inclined. A feudal-rich Brown Prince can go even farther, imposing his tribal taboos on the will of white people, as witness the way London tradespeople had to be inconvenienced during the Coronation season in order to respect the outlandish customs governing the appearance in public of various veiled women of India. But a talent-rich Black Prince, be he a giant of intellect or a master of art, can go just so far, in this Land of the Free, before being reminded that he is still the slave of ignorance. To an E. Simms Campbell, a Langston Hughes, a Roland Hayes, a Paul Robeson, there are always more doors closed than open. No matter how capable and cultivated the mind, how subtle and sensitive the spirit, the individual Negro is not free. "All cats are grey at night," and it is still long hours to go before dawn, over much of America. They order these things better in France.

Double the honor, then, when a Negro succeeds, for half the strength of his genius must be spent in raising himself to the level of his inferiors, in overcoming the handicap of color.

The Campbells are a charming couple, handsome, smart, sophisticated in the best sense of that badly overworked word. He is one of the very few cartoonists we have ever known who could be as witty in conversation as on paper. Incidentally, as befits an Esquire contributor, he is one of the best dressed men we know. And their Harlem apartment, in every detail of decoration and appointment, is one of New York's none-too-many homes that reflect the charm of truly cultured and gracious living. Both the Campbells are extremely adroit and adept in the delicate art of putting white people at their ease, accomplishing this difficult feat in a manner that somehow makes the whites in question feel that it is largely of their own doing.

Campbell was born in St. Louis, studied at the Chicago Art Institute, and went on to New York soon after finishing his studies. He was "discovered" for Esquire, during the months of preparation preceeding the magazine's first appearance, by Russell Patterson. He has also contributed frequently to The New Yorker. Before the advent of Esquire he had done no published work in color. Possessors of complete files, or at any rate of early issues, will find it interesting to compare his most recent cartoons with those of two and three years ago, to see what enormous strides he has taken in the perfection of his color technique. Alone among Esquire's cartoonists he has never missed an issue since the magazine began.

The fact that this Negro has a fine talent as an artist cannot be denied. But whether or not he is a genius, as Mr. Gingrich asserts, is a matter of debate. For Campbell's drawings consist mostly of pictures of nude or semi-nude white women illustrating the endless series of sexy jokes that distinguish Esquire as the nation's leading glorifier of seduction, harlotry, lust, obscenity, pornography and philandering husbands and wives.

It is possible that Campbell, exposed for a long period to the literary, artistic and social taste of the editors of Esquire, has become resentful bcause he cannot go a step farther and mingle socially with ALL white people. Indeed, he is so insulted that he cannot endure even three hours of between trains waiting in Miami.

It is true that the Negro is not to blame for his status in Amelrca. He was brought here unwillingly from his native Africa. And it is not the fault of the white race today that it is superior to the Negro, who is only two, three or four generations removed from savagery and slavery.

The editors of Esquire in this instance infer that racial prejudice is found only in the South when, as a matter of simple fact, it is found all over the world in one form or another, and is as old as the races themselves.

It exists in America in various forms. In California, for example, it is against the Japanese. And it exists in New York to a considerable degree, else why is there a Harlem? Southern communities have their Negro quarters and Manhattan has its Lennox Avenue. And there is evidence that the whites and Negro get along better in Southrn communities than they do in many Eastern cities.

The Eagle would be the last to insist that culture is the exclusive property of any one race. There are many cultured, intelligent and able Negroes in Alabama engaged in all the professions and businesses. Dr. Carver, of Tuskegee Institute, probably is more useful than a thousand whites. He is a real and rare genius, and though he was born in slavery he is an instinctive gentleman. He would be the last of his race in the entire United States to intentionally offend any one, either white or black, in the slightest.

He, and millions of his brothers in the South, get along with white people because there is mutual realization and recognition of a proper place. The fact that the races don't mix is the fault neither of the white man nor the black. But the fact that they don't mix is a fact, like every oher fact of life.

Editor Gingrich and Artist Campbell might buy a copy of last month's American magazine and read an article by Paul Williams, a distinguished Negro architect and a native citizen of Los Angeles, in which he said quite sensibly:

"Of course, I know that I cannot be accepted socially by the whites. I have no desire to be, for I firmly believe that the Negro, in order to break down the racial barriers which affect his business success, should be ever careful in preserving the social barriers that set him apart.

"It is true, consequently, that all of my social life is spent with my own people—

we try to keep abreast of the developments in science and art, we mull over current economic problems. We are profoundly interested in the more specialized problems that affect the more unfortunates of our own race. And we are only one among many similar groups which exist today in the 'black belts' of America's cities.

but I am not unhappy with them. My wife is a college graduate, an honor student. Among our friends are doctors, lawyers, druggists, artists, teachers, engineers. Almost all of them are college graduates; several of them wear Phi Betta Kappa keys, won in the fairest of intellectual competition. We read the new books, and we have studied the old. We discuss world events,

MOBILE ALA. PRESS
AUG. 5, 1937

ESQUIRE IS ANSWERED—Editor Julian Hall, in the Dothan Eagle, pretty thoroughly answers Esquire's remarks.

"The fact this negro has a fine talent as an artist cannot be denied," Hall says. "But whether or not he is a genius, as Gingrich (Arnold Gingrich, Esquire editor) asserts, is a matter of debate. For Campbell's drawings consist mostly of pictures of nude or semi-nude white women illustrating the endless series of sexy jokes that distinguish Esquire as the nation's leading glorifier of seduction, harlotry, lust, obscenity, pornography and philandering husbands and wives.

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"It is true that the negro is not to blame for his status in America. He was brought here unwillingly from his native Africa. And it is not the fault of the white race today that it is superior to the negro, who is only two, three or four generations removed from savagery and slavery.

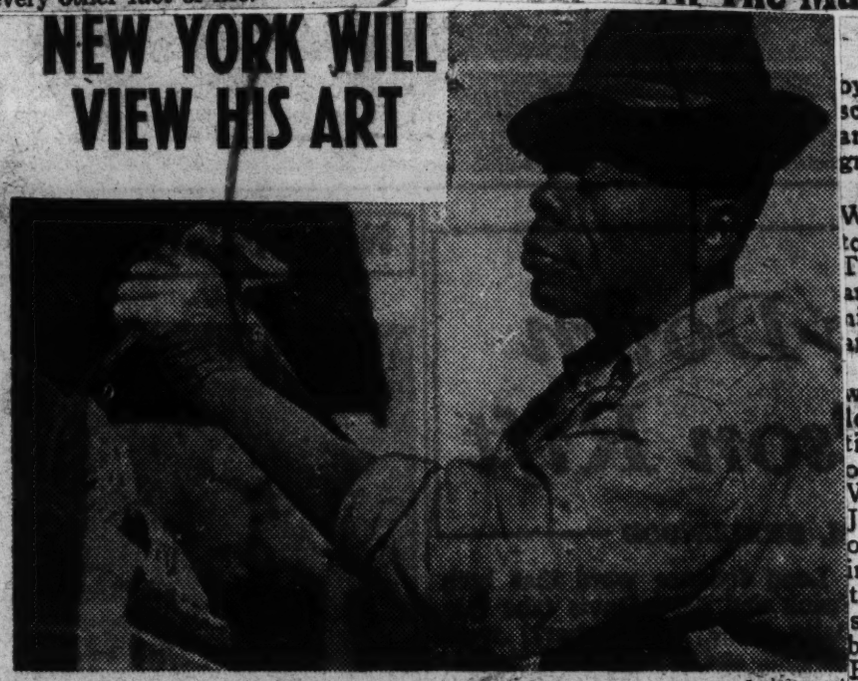
"The editors of Esquire in this instance infer that racial prejudice is found only in the South when, as a matter of simple fact, it is found all over the world in one form or another, and is as old as the races themselves.

"It exists in America in various forms. In California, for example, it is against the Japanese. And it exists in New York to a considerable degree, else why is there a Harlem? Southern communities have their negro quarters and Manhattan has its Lennox Avenue. And there is evidence that the whites and negro get along better in southern communities than they do in many eastern cities.

"The Eagle would be the last to insist culture is the exclusive property of any one race. There are many cultured, intelligent and able negroes in Alabama engaged in all the professions and businesses. Dr. Carver of Tuskegee Institute, probably is more useful than a thousand whites. He is a real and rare genius, and though he was born in slavery he is an instinctive gentleman. He would be the last of his race in the entire United States to intentionally offend any one, either white or black, in the slightest.

"He, and millions of his brothers in the South, get along with white people because there is mutual realization and recognition of a proper place. The fact the races don't mix is the fault neither of the white man nor the black. But the fact they don't mix is a fact, like every other fact of life."

NEW YORK WILL VIEW HIS ART



William Edmondson, New York vegetable salesman and sculptor, at work on a limestone job which will be on display at the Museum of Modern Art.

MARY AND MARTHA—One of the group of sculptures in limestone by William Edmondson, Nashville, Tenn., sculptor, whose one-man show opens at New York's Museum of Modern Art, at 14 W. Forty-ninth Street, in Rockefeller Center, Wednesday, October 20 —Photo. courtesy Museum of Modern Art.

Negro Sculptor Has Exhibit At The Museum Of Modern Arts

(From the New York Times)

An honor which might be envied by some of the country's leading sculptors has fallen to the lot of and unknown and untrained Negro tombstone cutter.

Until four or five years ago William Edmonson was content to be a handy man in Nashville, Tenn. Then he was converted and he says that the call came to him to preach and cut tombstones and sculpture at God's command.

Last summer some of his work which comes within the category loosely termed "modern primative," was called to the attention of the Museum of Modern Art, 14 West 49th street, of which Mrs. John D. Rockefeller jr. was one of the founders and still is a leading member of the board of trustees. The result is that a one-man show of Edmondson's work will be opened in the museum, near Fifth avenue, on October 27.

One-man exhibitions of the work of even trained Negro painters and sculptors are a rarity in New York galleries, and none has ever been held at the Museum of Modern Art. Hitherto, the museum's one-man exhibitions have emphasized the work of outstanding figures in modern art.

A New York photographer Louise Dahl-Wolfe (Mrs. Meyer Dahl-Wolfe), discovered the work of Edmondson a year ago while visiting in Nashville. She brought some of his sculpture and made many friends for him. Alfred H. Barr jr., director of the museum, has the following to say of Edmondson's work:

"Recognition of the achievements of naive or self-taught artists is one of the discoveries of contemporary taste. Usually the naive artist works in the easier medium of painting.

"Edmondson, however, has chosen to work in limestone, which he attacks with extraordinary courage and directness, to carve out simple, emphatic forms. The spirit of his work does not betray the inspiration which he believes to be his active guide."

Edmondson's life in Nashville is described here as that of the average Negro of his generation in the South. He gives his age as 50 years, and is said to be a simple, almost illiterate, entirely unspoiled craftsman, happy in his work. He probably has seen few pieces of sculpture not his own.

Edmondson works at his home in the Negro section of Nashville, his front yard littered with tombstones, most of them blank but some crudely lettered and awaiting a stray customer. His tombstones customers are rare and have little money to spend for Edmondson's wares. His works are small because he has never been able to buy large pieces of stone.

All Edmondson's sculpture is symbolic, and stems from the bible, the only book with which he is familiar. His favorite subjects are Mary and Martha, the Lamb of God, doves and preachers. Edmondson is said to be pleased by praise, but does not care whether the public likes his work. He regards his sculpture with good humor and doing it pleases him greatly. He is said to scrupulously avoid profanity.

Some of the subjects to be shown here are: "Mary and Martha," "Lion," "Large Angel," "Small Angel," "Lady with Bustle," "Mourning Doves," "Ram Resting," "Lady Holding Up Her Petticoat," and "Lady in Cloak." The exhibit will continue to December 1.

Nashville, Tenn. Banner
October 22, 1937

EDMONDSON'S ANGELS

The reception which has been accorded the angels of Nashville's Negro stone-cutter, William Edmondson, by New York art students, suggests the eagerness of the sophisticated world to find something to praise, rather than to scoff at or condemn.

Edward Alden Jewell, art critic of the New York Times, devotes half a column or so in that newspaper to the work of the crude sculptor, who himself views his carvings as the "Word of Jesus speakin' His mind in my mind." The art critic considers the crude images of the stone-cutter as a "folk" expression and consequently deserving of study.

"William Edmondson," writes the critic, "must be added at once to our not inconsiderable gallery of American 'folk' expression. The question isn't whether this work of his should be considered, per se, 'important.' It is a question of spontaneous aspiration, achieving form by means of a craftsmanship unskilled yet oddly, sometimes enchantingly, eloquent."

Specimens of Edmondson's work, angels and more realistic characters, have been given a place in the Museum of Modern Art in New York and their display there will continue through November.

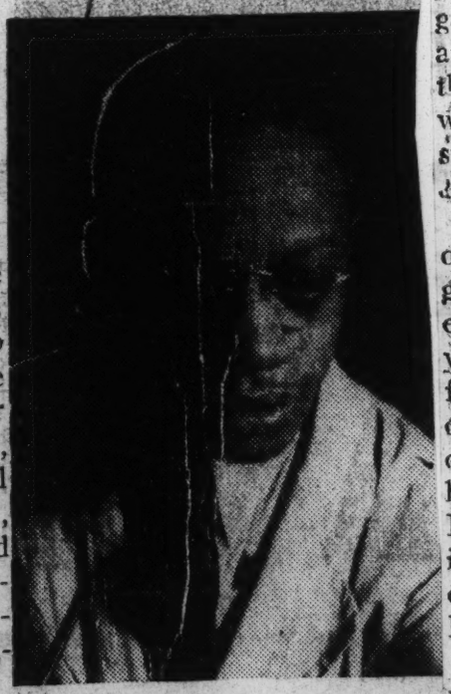
Art—1937

BIG TOWN TALK

By Eulus L. Nance

VERTIS HAYES, NATIVE ATLANTA BOY, SUCCESSFUL ARTIST IN NEW YORK

Atlantans everywhere should take pride in the success of young Vertis Hayes of this city in the art circles of New York City. Hayes, son of Mr. and Mrs. L. T. Hayes, 383 Irwin street, N. E. is here at the present time on a two-week vacation. He was accompanied home by his aunt, Mrs. C. W. Askew, who resides in New York, and his lifelong friend, James Yeargans. The party motored. Vertis has two brothers, Eugene Hayes, formerly of Morehouse college and now in New York, and Luther Hayes, Jr., '37 graduate of Booker T. Washington High School.



Hayes chief works of art have been mural paintings and studies in water colors. He is quick to admit that his interest does not lie in commercial art. His best water color exhibits are "Portrait", "Landscape in Vermont", "Tool Sheds", "Farm House in Maine", "Tourist Cabin", and "Fairyland Farms", all of which, at the present time, are on display at MINSKY's on Broadway, a nationally known art center.

Vertis Hayes' most widely acclaimed painting is "Man and Plough" done in 1934, which attracted unusual praise in the best art circles of Broadway and the East in general. On display at the Artists' Union Exhibit in 1935, this work received an honorable mention rating by leading critics.

Other successful works by Hayes include "Still Life", "Woman By Tree", "Photographers", "Street Peddlers", and "Woman On Balcony".

At the present time, he is working on a mural painting covering 800 square feet in the nurses' residence of the Harlem Hospital. It is near completion and depicts a cross-section of Negro life that is complete in itself, touching the peculiarities and individual characteristics of the sepia mode of living through every strata of colored society.

In an interview with this column Tuesday, Hayes produced striking photographs of his celebrated "Man and Plough", as well as a scrapbook which gives a graphic story of his climb from modest oblivion to the forefront in New York City where he has a well-appointed studio in which to work and a reliable enough reputation to guarantee him living wages for his work and some of the niceties of life.

The young artist who stands something like 6 feet, 2 inches above his shoe tops, had an impressive photo of one of the panels of the giant mural he's doing at the Harlem Hospital. It depicts the transition from manual labor to the age of machinery and shows him flanked by two co-workers, Morgan Smith and Eldon Serrant.

Union, Guild Members

Hayes and Yeargans are both members of the Harlem Artists' Guild and of the Artists' Union of New York. The former organization is all-Negro, while white and colored artists comprise the membership of the latter. The two young men played a big part in the actual organization of the Union in 1933 and Yeargans is vice president of it at the present time. The Union is an appendage of the old "John Reid Club" and the outgrowth of the early attempt of New York artists to organize themselves for work relief, according to Yeargans. It champions certain wage standards and working conditions for its fellow members and insures them against discrimination and exploitation.

Examples of the work of the Artists' Union were pointed out in several cases where reputable young artists were secured gainful employment, including jobs on the special W. P. A. federal project for artists. The lamentable story of Lewis Vaughn, young colored artist who persevered several years to get on the federal project staff only to be abruptly cut off when the project officials were notified that twenty-five per cent of its working corps must be reduced, was reviewed. With a sad shaking of his head and the display of wistful countenances, Yeargans and Hayes told how the despondent youth ended his life by jumping into the Hudson River. The boy knew he had been flagrantly discriminated against, they said, and couldn't get over the shock. Life is hard and calculating like that in the big cities, you know.

Hayes and Yeargans are anxious to guage the interest of young Atlantans in creative art so that they may carry their reactions back to the Executive Board of their organization. They like very much the idea of an Atlanta chapter of creative artists who would have a national tie-up. To that end, they are planning to pay Professor Hale Woodruff a personal visit prior to their return to New York. In tomorrow's (Thursday, July 29) issue of this paper, a special article by Hayes on "ART APPRECIATION" will be carried. Readers are invited to await this terse and authoritative comment.

PRIZES WON BY LINCOLN U. ART STUDENTS

Hiram Jackson, Frank Logan and Vivienne Crabbe Get Premiums

JEFFERSON CITY, Mo. —(Special) — Three students in the art department at Lincoln university distinguished themselves by winning art prizes during the summer.

Hiram Jackson of Springfield, Ill., a senior, led by winning 11 prizes amounting to $61. He won eight at the Illinois state fair and three at the Missouri state fair.

Frank Logan of Columbia, Mo., won $8 as fifth prize in oil painting at the Missouri state fair.

Vivienne Crabbe of Fort Worth, a sophomore, won two premiums at the convention of the National Association of Colored Women in Fort Worth.

The following prizes were won by Jackson at Illinois fair: first premium, pastel, $7; first premium, pen and ink, $4; second premium, char-coal, $3; second premium, design, $3; second premium, pastel, $5; second premium, watercolor, $5; third premium, oil painting (still-life), $4.

At the Missouri fair, Jackson won: Second prize in oil painting, $14; third prize in oil painting, $12 and sixth prize in oil painting, $5. Miss Crabbe's won first premiums in pastels and charcoal.

Salisbury, N. C. Post
September 15, 1937

Art Institute for Negro Teachers

Begining Sept. 13 and ending Oct. 2, under the direction of the division of negro education of the state department, art institutes for negro teachers will be conducted in various centers of the state and Salisbury is one of the sixteen places chosen for the meeting which will be held from 3 to 5:30 p. m. Wed., afternoon, September 22, at the auditorium of the Price high school.

Mrs. Rose D. Aggrey, the Jeanes supervising teacher of Rowan county, has been named as the chairman of the local sponsors which group includes President W. J. Trent of Livingstone college; Principal L. H. Hall of Price high school; Principal S. E. Duncan of Dunbar high, and a committee representing the college and the elementary schools with Mrs. Narvie P. White, Misses Ada Porch and Collie Montgomery, as members.

Dr. N. C. Newbold, director of the division of negro education has prepared a program which, among other phases of art teaching includes a discussion of some art mediums, techniques and phrases which children may use in solving art problems. Mr. Waddle, Miss Van Eura, and Mrs. Kilbye have been secured as speakers.

Art-1937

NEGRO TOMBSTONE CUTTER AND ART HE WILL SHOW HERE

By courtesy of Museum of Modern Art

A sculpture of a preacher

By courtesy of Museum of Modern Art

A carving of an angel

Louise Dahl-Wolfe

William Edmonson working on some of his art in his home at Nashville

MODERN MUSEUM TO SHOW NEGRO ART

Work of Unlettered Tombstone Cutter of Nashville, Tenn., to Be in One-Man Show

UNTRAINED IN SCULPTURE

His Creatives Termed 'Modern Primitive'—Discovered by a Photographer

An honor which might be envied by some of the country's leading sculptors has fallen to the lot of an unknown and untrained Negro tombstone cutter.

Until four or five years ago William Edmondson was content to be a handy man in Nashville, Tenn. Then he was converted and he says that the call came to him to preach and cut tombstones and sculpture at God's command.

Last Summer some of his work, which comes within the category loosely termed "modern primitive," was called to the attention of the Museum of Modern Art, 14 West Forty-ninth Street, of which Mrs. John D. Rockefeller Jr. was one of the founders and still is a leading member of the board of trustees. The result is that a one-man show of Edmondson's work will be opened in the museum, near Fifth Avenue, on Oct. 27.

One-man exhibitions of the work of even trained Negro painters and sculptors is a rarity in New York galleries, and none has ever been held at the Museum of Modern Art. Hitherto the museum's one-man exhibitions have emphasized the work of outstanding figures in modern art.

A New York photographer, Louise Dahl-Wolfe (Mrs. Meyer Dahl-Wolfe) discovered the work of Edmondson a year ago while visiting in Nashville. She bought some of his sculpture and made many photographs both of Edmonson and his work, and interested the Museum of Modern Art in it.

Asked about Edmonson's work yesterday, Alfred H. Barr Jr., director of the museum, said:

"Recognition of the achievements of naive or self-taught artists is one of the discoveries of contemporary taste. Usually the naive artist works in the easier medium of painting.

"Edmondson, however, has chosen to work in limestone, which he attacks with extraordinary courage and directness, to carve out simple, emphatic forms. The spirit of his work does not betray the inspiration which he believes to be his active guide."

Edmondson's life in Nashville is described here as that of the average Negro of his generation in the South. He gives his age as 50 years, and is said to be a simple, almost illiterate, entirely unspoiled craftsman, happy in his work. He probably has seen few pieces of sculpture not his own.

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regularly and magnificently, but there is nothing to be gained just now by rushing at the North Atlantic problem. It has been proved possible by British and American experiments and the next step is to develop its security. To that and ultimately to the service itself France will make a full contribution, and from the outset we are going to try to prevent that unrestricted competition that is so expensive and get cooperation in its place.

"Less than thirty years ago I used to go every morning and watch the first efforts of fliers to hop a hundred yards or so, and with the experience of these thirty years behind me I see no reason to doubt that within a very few years a one-day flight from New York to Paris will be a regular commercial accomplishment."

Mirkels

Back from Nashville, Tenn. a year ago came Manhattan Photographer Louise Dahl-Wolfe with a portfolio full of photographs and a head bubbling with enthusiasm. In a semi-literate 57-year-old Negro tombstone carver she had discovered yet another U. S. primitive artist. The Museum of Modern Art's Director Alfred Barr Jr. echoed her enthusiasm, and last week the first one-man show the Museum has ever given a Negro artist opened in a couple of alcoves in the Museum's temporary quarters in Rockefeller Center.

Though he does not yet know it, Artist William Edmondson's tombstones are all *taille directe*. Cut directly in the stone without preliminary modeling, they are all small, because he has not yet been able to buy a sizable block. Their charm lies in the simple-hearted directness with which Sculptor Edmondson has chiseled out woolly-headed angels, rams, dumpy little preachers, lawyers and ladies with bustles (*see cut*).

*Wealthy real-estate promoter, chamber of commerce leader, largely instrumental in getting the 1932 Olympic Games for Los Angeles.

Deeply religious, Sculptor Edmondson is far from the bottom of Nashville's Negro society. A hard-working hospital orderly for many years, he owns his own home and a thriving vegetable patch, turned tombstone carver about five years ago because of a vision. To friends last week he explained his conversion: "Dis here stone n' all those out there in de

Louise Dahl-Wolfe

SCULPTOR WILLIAM EDMONDSON & ANGEL

"Cain't nobody do dese but me."

yard—come from God. It's de word in Jesus speakin' his mind in my mind. I mus' be one of his 'ciples. Dese here is mirkels I can do. Cain't nobody do dese but me. I cain't help carvin' I jes' does it. It's like when you're leavin' here you're goin' home. Well, I know I'm goin' to carve. Jesus has planted the seed of carvin' in me." Curiously, Sculptor Edmondson seldom goes to church, but likes to shout and praise God while carving. Unlike most religious Negroes, William Edmondson never quotes the Bible. "The oney time," said he last week, "as I tried to read the Bible against God's wishes all the leaves came out." He says that one day, when he was 14 years old and working in a cornfield, the figure of God appeared on the east edge of a cloud and showed him a great flood destroying the world. After that he was careful to follow divine instructions.

He can read large print with difficulty, writes scarcely at all. Carver Edmondson does not smoke, neither does he chew, but he admits to an occasional medical nip of gin.

The statue on which Sculptor Edmondson was working last week was entitled *Sad Girl Sitting Alone*. This and other Edmondson mirkels are less appreciated by Nashville's Negro colony than by Manhattan's art colony. Few have been sold.

LAST CENTURY AND TODAY

DURAND-RUEL offers a group of Monets, all of the canvases landscapes save one, the large "Chrysanthèmes" of 1888. Claude Monet, acknowledged leader of the Impressionist school, can hardly be expected to stir nowadays a fever of excitement in Fifty-seventh Street. Yet it is always interesting and instructive to follow through again the steps he took in developing a technical theory that for many years represented the pulse of a major nineteenth-century art movement. The present show does not contain evidence of the ultimate expression. Monet's impressionism was to grow more and more nebulous as he advanced in years, and had he lived a while longer, he might have achieved the miracle of painting pure air alone. But the small group of canvases at Durand-Ruel's ranges from 1874 to 1888 and embraces several particularly fine examples.

Carroll Carstairs, who is showing in his gallery some superb things by Constantin Guys, says of the artist: "He had no wish to vie with those who took art seriously," for "it was life that interested him." That would seem the real secret of his magnificent endowment as a raconteur. Art never got in the way of what Guys, with his keen eye and eager pencil, wanted to relate. Yet artistry of the highest order turned into something memorable and rare the tale that, for a lesser talent, might have amounted to no more than a daily stint of illustration. There is endless delight in the work of Constantin Guys. He is uneven, of course; but at his best (and there are some splendid papers now on view) he can communicate an unqualified enchantment.

* * *

THEN, at Keppel's one re-encounters Goya; the Goya of the lithographs and aquatints (most of the latter reinforced with etching); the Goya of those famous "Desastres de la Guerra," of "Los Caprichos," "Les Proverbios" and of the bull fights. The collection at Keppel's is very large. Not all of the plates could be displayed, but those that are not on the walls will be found in portfolios. The mordant humor, the fantastic play of a wit that took flights strange and shrewd and poignant, the terrific stab of Goya's social indignation—these are too familiar to need underscoring in a note, necessarily brief, to which must but be added the assurance that the group of prints now available contains impressions of the very finest order.

* * *

THE Museum of Modern Art opened last week a one-man show of sculpture in limestone by William Edmondson, a Tennessee Negro, who naively, in a mood of fervent creative passion, and, as he tells us, "at God's command," carves figures, now terrestrial and now divine, that bear, every one of them, the insignia of a primitive who works with a song in his heart. Untaught, unskilled, he yet performs, in his own way, small, patient miracles. The forms, though crude, are often astonishingly full of character. This true folk artist may have scant knowledge of an angel's anatomy, but how well he knows his preacher, his lawyer, and with what seeing eyes he has observed how plump ladies sit upon a sofa! And in his guileless use of plastic symbol language he can comrade the ancients of Assyria or of Egypt.

From here it is but a step to Marie Sterner's; yet seven-league boots would lag in traversing the space that separates those primitive forms and the skillfully modeled heads in bronze by Miss Sally Ryan. These portrait heads—so vigorous, so alive, wrought with a measure of knowledge that seems indeed to belie the sculptor's extreme youth—expose a talent of unquestionable power and sensitiveness. I am not certain whether Miss Ryan has done any work under Jacob Epstein's direct counsel. It is reported that Epstein, for whom she recently herself posed, acknowledges with enthusiasm the artistic stature of her own sculptural accomplishment to date. The influence of Epstein stands revealed here, although only once (in the portrait entitled "Anita") does it fail to evidence thoughtful and creative assimilation.

FAIR ORDERS WORK BY NEGRO SCULPTOR

Miss Augusta Savage to Design Group Symbolical of Race's Contribution to Music

ALUMNA OF COOPER UNION

Studied and Traveled Abroad on Rosenwald Scholarship and Carnegie Award

The New York World's Fair board of design has selected Miss Augusta Savage, New York Negro sculptor and one of the leading artists of her race, to execute a sculptural group symbolic of the unique contribution made by the American Negro to the world's music, particularly in song. Announcement of the commission was made yesterday by Grover A. Whalen, president of the Fair Corporation.

The group to be executed by Miss Savage will be placed in the court of the Community Arts building in the fair's zone of community interests. The form for the group has not been decided yet, Miss Savage said yesterday at her home, 50 West 124th Street.

Mr. Whalen made his announcement the occasion for reiteration of the fair's policy as to the many races and creeds participating in creating the exposition. On behalf of the Fair Corporation he said:

"It was decided more than a year ago that in the fair there should be no such segregation of this country's different racial groups as had marked other American expositions. Exhibits are to be judged solely upon their merits not because their makers are white or black or of one or another origin or religion.

"That being the case, it seemed important to recognize the really worth while and distinctive gifts to our American culture of the different races that have constituted our population. We are planning to do this in the fair in various ways. One obvious way is the choice of subjects for the decorative sculpture and murals of the fair buildings and grounds and the selection of artists to execute them.

"Such an opportunity has arisen in the decision by the fair corporation to display in the grounds of the community art center of the fair some evidence of the American Negro's contribution to music, especially to song. Accordingly, our executive committee has approved a recommendation of our board of design and our committee on architecture and physical planning that such a group be sculptured by Miss Savage. The corporation is convinced that her contribution to the sculpture of the fair will be a valuable one and of great interest to the public."

Asked yesterday about her career, Miss Savage said:

"Well, to begin with, I was born at Green Cover Springs, Fla. Art interested me in my childhood, of course, and I used to hope I'd be a sculptor some day. When I came to New York in 1920 I was so determined to be one that I studied at Cooper Union for three years with George Brewster.

"I don't know how good I was, but eventually I did the head of a colored boy which I called 'Gamin' and it won for me the Julius Rosenwald Scholarship, so that I went to Paris for two and a half years. There I studied with Felix Beuneteau and at the Grand Chaumiere. Also I had eight months of travel study in France, Belgium and Germany, through the aid of the Carnegie Foundation.

"I have exhibited at the Salon d'Automne and the Société des Artistes Français Beaux Arts in Paris, at the Anderson Galleries in New York, at the National Association of Women Painters and Sculptors, and the Architectural League. Just now I am director of the Harlem Community Art Center."

Art - 1937

Augusta Savage Realizes Dream

By DAN BURLEY.

For long periods she loafs and on other occasions, works until she drops from fatigue. She lives to create and that is why Miss Augusta Savage, at 38, has attained two of her most cherished ambitions.

Her creations are fashioned out of stone, wood, plaster, clay and marble. In such cold mediums she symbolizes the impressions she gains from a mood, a snatch of conversation, the sight of a carefree urchin or the mendicant in the subway.

Center Opens.

On December 20, one of Miss Savage's dreams is to come true. Harlem's new free community art center opens at 290 Lenox avenue and she will be the director.

Her second ambition, a commission from the World's Fair Board of Design to sculptor a group which would symbolize the unique contribution of the Negro to American music, was received last Thursday.

Said Grover A. Whalen, president of the Fair Corporation:

"It was decided more than a year ago that in this fair there should be no such segration of this country's different racial groups as had marked other American expositions. Such an opportunity has arisen in the decision by the Fair Corporation to display some evidence of the American Negro's contribution to music, especially to songs."

Not So With Her.

Attainment of a desire on the part of many persons also brings about a state of relaxation, which if not watched, causes one to slip from the forefront to the ranks of the ordinary. Not so in the case of Miss Savage.

Saturday night as other women were about such occupations as planning the Sunday dinner, chastising the recalcitrant son, shopping or in line to get tickets for a midnight show, Augusta Savage was in her home at 50 West 124th street, in a fever of activity.

Clad in a mouse-colored blouse and a pair of green slacks, she labored with triangle, saw and hammer when the reporter asked her questions. He had expected to see her with chisel and hammer at work on a block of marble. Instead she was fitting together intricate patterns of wood.

"What are you doing now?" she was asked.

Original Idea.

"Making furniture. You see I'm building my own bedroom suite. It's an original idea which I have already trademarked. I expect to sell the design to 'Modern Age.'"

She then pointed out an easy chair, a dressing table and chair already completed. The design was so odd that it called for further questions. She expressed her mood in carpentry as well as in sculptoring, she admitted.

Walls of the room were done in a deep blue. Her mood at the time she painted them was not questioned

Miss Savage was born at Green Cave Springs, Fla., where, as she whimsially put it, the 2,500 inhabitants "included white people, Negroes, dogs and cats."

She has eight brothers and sisters, she said as she told of her training at Cooper Union art school with George Brewster and of her year of study under Herman McNiel. It was a struggle, a record of hardship for her to get an art education. Then came the Rosenwald Fellowship won on her creation of "Gamin," a colored boy.

Studied in Paris.

In Paris she studied with Felix Beuneteau and at the Grande Chaumiere. She said she had eight months of travel study in France, Belgium, and Germany, through aid of the Carnegie Foundation.

Sculptoring is a hard branch of the arts for Negroes to remain in. Few stick to it because of dubious financial returns and the exacting years one has to put in to gain any degree of facility with the chisel.

Brought Up a Methodist.

Miss Savage's religion today is her work. She was brought up a Methodist. Her father was one of seventeen brothers, all of whom were ministers. As she put it, "I was steeped" in religion. She recalled teaching Sunday School, Christian Endeavor, and participation in other church activities which consume so much time.

"Now," Miss Savage said as she sawed a block of ebony in twain, "I want to teach the young people the beautiful things in life."

She began her teaching career in 1924 with four pupils. Herself a student, Miss Savage said she went to school in the morning and hurried back in the afternoon to teach her students what she had learned.

Browsing in a large room where several examples of her work are on display, the reporter noted one called "After Glory," a model for a seven and a half foot group of three figures; a mother, a widowed daughter, and the latter's small son.

It is to be cast in bronze and erected on a granite pedestal of equal height on the triangular park bounded by 155th street, Seventh and Eighth avenues to commemorate the world war service of the Fifteenth Regiment of the New York National Guard.

Her prize statuettes are "Susie Q," a girl, and "Truckin'," a man in poses characteristic of the modern dances.

Sculptress Commissioned To Do Group

Work To Depict Music Gifts Of Race To Nation

12-18-37

NEW YORK CITY — Commission of Miss Augusta Savage, one of the leading artists of her race, to execute an important sculptural group for embellishment of the New York World's Fair was announced last week by Grover A. Whalen, president of the fair corporation.

Miss Savage has been selected by the Fair's Board of Design to create a group symbolic of the unique contribution made by the American Negro to the music of the world and particularly in the field of song. The group is to be placed in the court of the Community Arts Building in the Fair's zone of Community Interests.

Mr. Whalen made his announcement relative to the appointment of Miss Savage the occasion for reiteration of the Fair's policy as to the many races and creeds participating in creation of the exposition. The statement, issued in behalf of the Fair Corporation, said:

12-18-37

NO SEGREGATION

"It was decided more than a year ago that in the Fair there should be no such segregation of this country's different racial groups as had marked other American expositions. Exhibits are to be judged solely upon their merits, not because their makers are white or black or of one of another origin or religion.

"That being the case, it seemed important to recognize the really worth while and distinctive gifts to our American culture of the different races that have constituted our population. We are planning to do this in the Fair in various ways. One obvious way is the choice of subjects for the decorative sculpture and murals of the Fair buildings and grounds and the selection of artists to execute them.

Miss Savage, interviewed at her home at 50 West 124th Street, said that her appointment had been complete surprise.

"It is a most delightful one, of course," she said, "and I shall do my utmost to show my appreciation of this distinction. What I shall do, I cannot say, because only two days ago did I learn of the commission, and much time and thought must go into the work. Besides, it takes some little time to recover from the surprise of it all."

BORN IN FLORIDA

Asked to reveal something of herself and her career as a sculptress she said:

"Well, to begin with, I was born at Green Cove Springs, Florida. Art interested me in my childhood, of course, and I used to hope I'd be a sculptor some day. When I came to New York in 1920 I was so determined to be one that I studied at Cooper Union for three years with George Brewster.

"I don't know how good I was but eventually I did the head of a colored boy which I called "Gamin' and it won for me the Julius Rosenwald Scholarship and I went to Paris for two years and a half. There, I studied with Felix Beuneteau and at the Grande Chaumiere. Also I had eight months of travel study in France, Belgium and Germany through aid of the Carnegie Foundation.

"I have exhibited at the Salon d'Autonne and the Societe de Artistes Francais Beaux Arts in Paris, at the Anderson Gallieries in New York, at the National Association of Women Painters and Sculptors, and the Architectural League. Just now I am Director of the Harlem Community Art Center."

In her home, Miss Savage, who is busy building herself a set of bedroom furniture as a recreation, has a number of examples of her sculpture. One is "After the Glory", model for a 7½ foot group of three figures, a mother, a widowed daughter and the latter's small son, to be cast in bronze and erected on a granite pedestal of equal height on the triangular park bounded by 155th Street, Seventh and Eighth Avenues. It will commemorate the World War service of the 15th Regiment of New York National Guard.

One of her prized sculptures is "Fern Frond", a nude in black walnut portraying a young girl unfolding like a fern. It is owned by Charles Ratton, director of the non-existant Trocadero in Paris. Her group, "The Chase", a leopard after an antelope, is in the New York Public Library at 135th Street near Lenox Avenue. She has done portrait busts of Dr. Walter Gray Crump, Director of Flower Hospital, of Eugene Kinckle Jones, Head of the National Urban League, of W. E. B. DuBois, and a statue of a small boy in digestive trouble, called "Green Apples", property of John E. Nail. At the Architectural League she exhibited a life-size group, "Realization", the figures of a Negro man and woman.

Artistic Hands Did This

COMMISSIONED by the officials of the World's Fair to contribute pieces of her sculpture to the Fair, Miss Augusta Savage, famed sculptress, is shown working in her studio on Mt. Morris Park. Miss Savage is the only Negro artist commissioned by the Fair officials.

Birmingham, Ala. Post
December 14, 1937

AFRICAN NEGRO ART IS SHOWN

Carvings Are Among Very Few That Are Still In Existence

By United Press.

TUSKEGEE, Dec. 13.—An exhibit of African Negro carving sponsored by the Harmon and Carnegie Foundations was opened today at Tuskegee Institute.

The exhibit is the third in a series of seven planned for the year, officials said.

The present exhibition is of more than passing interest, officials declared, because the art of carving is rapidly vanishing among Africans and because, since carvings are made on perishable materials, few specimens are available.

Although the religious influence is strong in specimens of the current exhibit, critics have declared that the Negro's greatest outlet was in articles of everyday use such as wooden spoons, bronze weights, wooden combs and cups. Most are believed to be more than 150 years old.